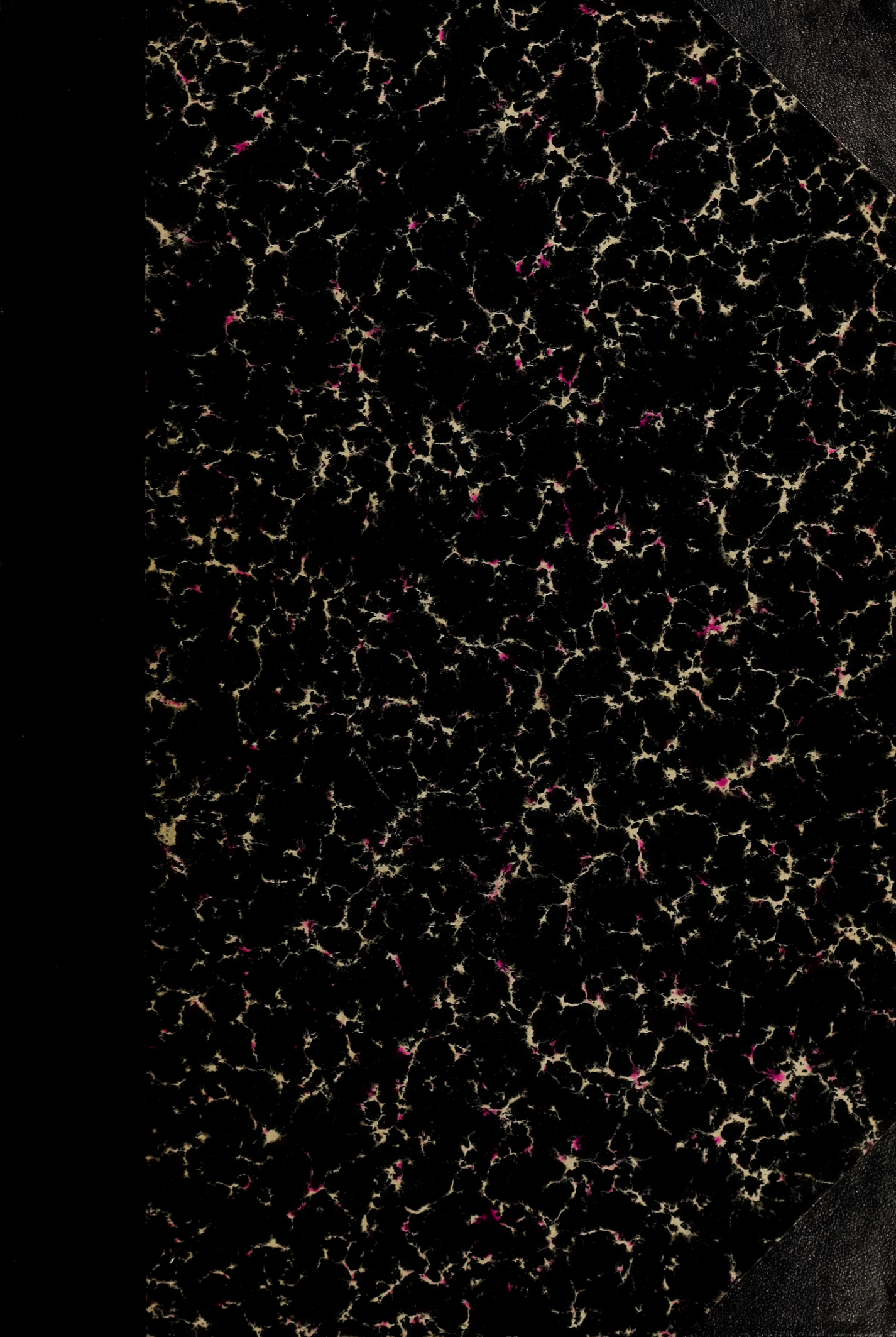
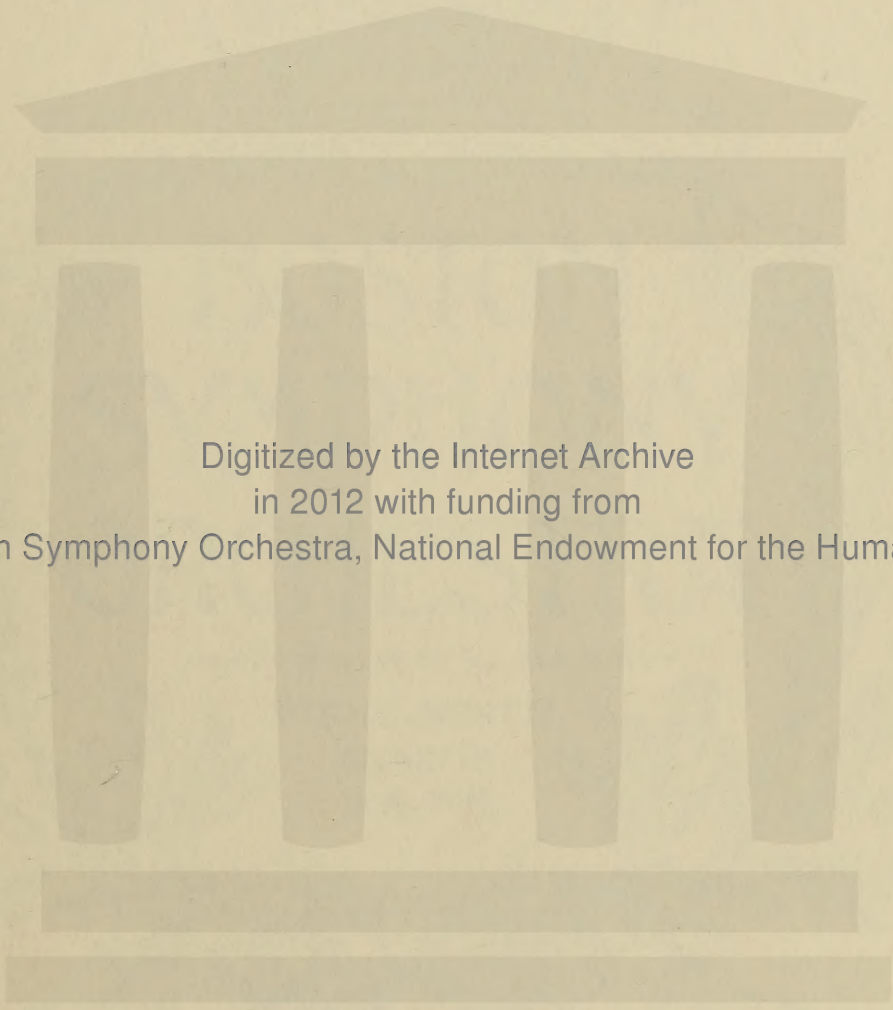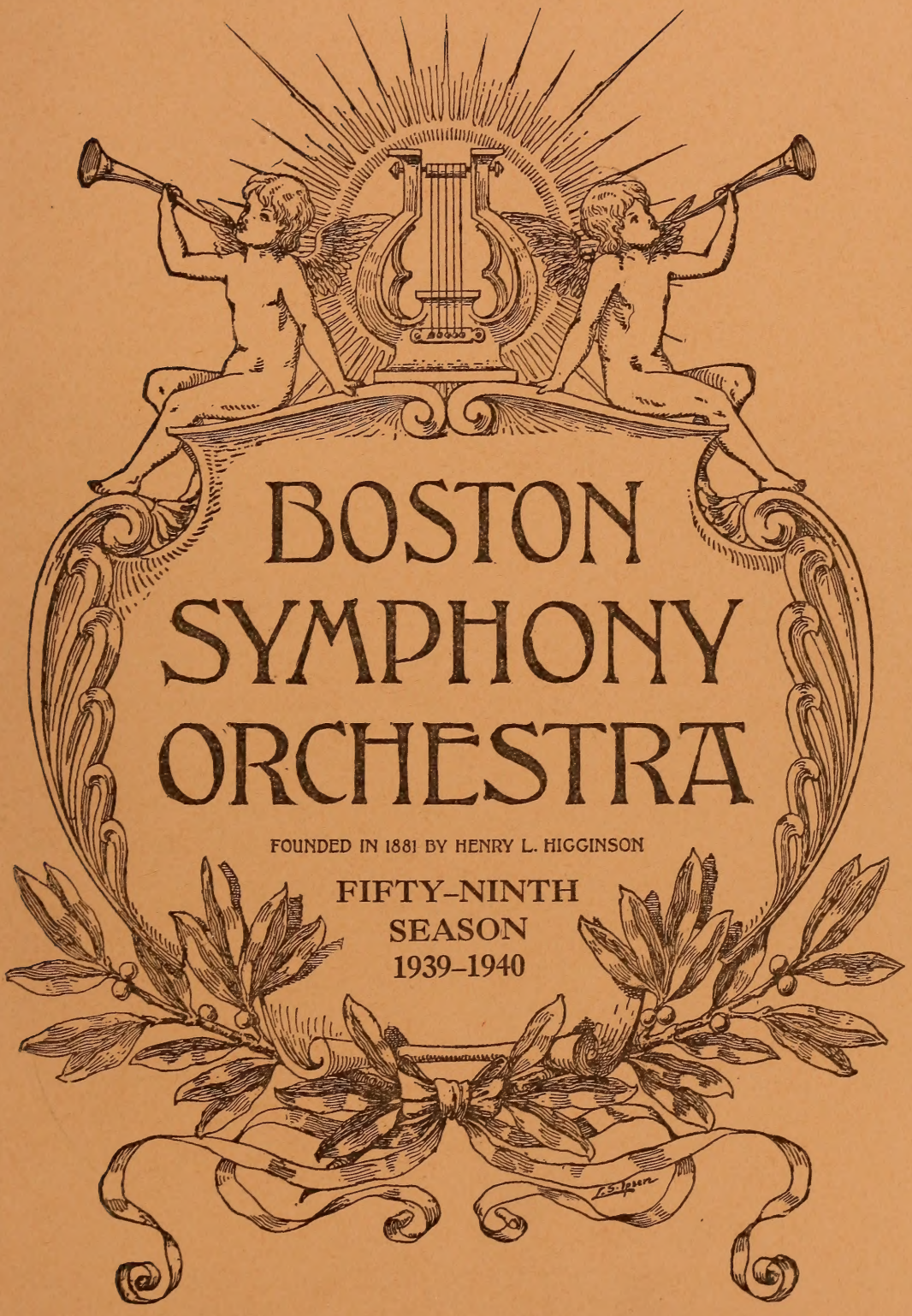




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FIFTY-NINTH
SEASON
1939–1940

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FIFTY-NINTH SEASON, 1939–1940

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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First Programme

WEDNESDAY EVENING, OCTOBER 4, 1939, *at* 8:15

ARTHUR FOOTE.....Suite in E major for String Orchestra, *Op.* 63

I. Prelude
II. Pizzicato and Adagietto
III. Fugue

DEEMS TAYLOR.....Suite, "Through the Looking-Glass" (Excerpts)

Dedication — The Garden of Live Flowers
Looking Glass Insects

HENRY HADLEY.....'"Angelus" (Andante tranquillo) from the Symphony No. 3 in B minor, *Op.* 60

JOHN ALDEN CARPENTER....'"Skyscrapers," A Ballet of American Life

Soprano: DOROTHY MAYNOR
Tenor: LEONARD FRANKLIN

INTERMISSION

HOWARD HANSON.....Symphony No. 2, "Romantic"

I. Adagio: Allegro moderato
II. Andante con tenerezza
III. Allegro con brio

STEINWAY PIANOS

A list of the American compositions performed by this orchestra in the last 15 years will be found on page 16.

Second Programme

FRIDAY AFTERNOON, OCTOBER 6, 1939, *at* 2:30

WILLIAM SCHUMAN.....American Festival Overture (1939)
(*First performance*)

GEORGE GERSHWIN.....Concerto for Piano and Orchestra in F

I. Allegro
II. } Andante con moto
III. } Allegro con brio

ROY HARRIS.....Symphony No. 3
(*In one movement*)

INTERMISSION

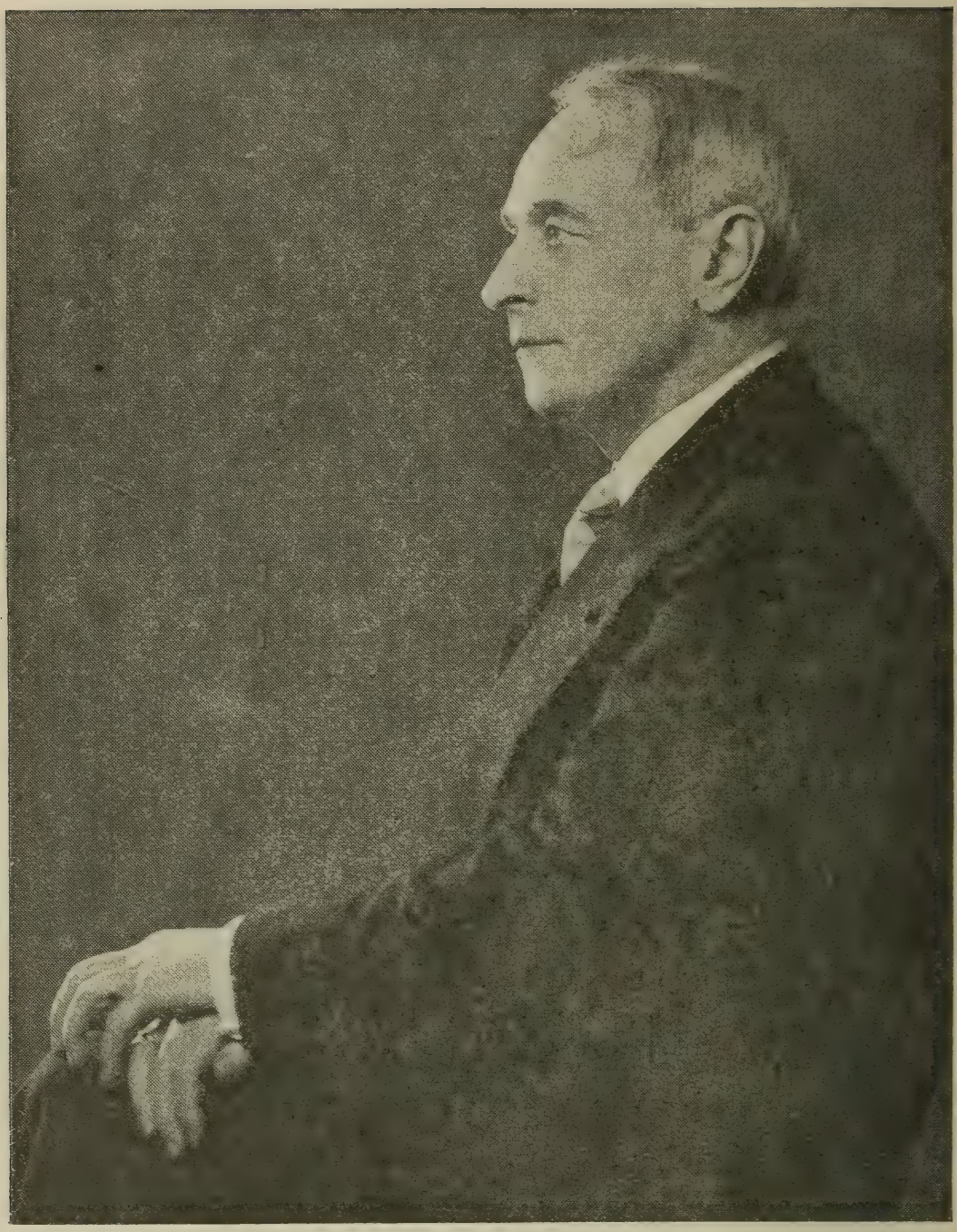
RANDALL THOMPSON.....Symphony No. 2 in E minor

I. Allegro
II. Largo
III. Vivace
IV. Andante moderato; Allegro con spirito; Largamente

SOLOIST
ABRAM CHASINS

STEINWAY PIANO

Boston Symphony Orchestra Season Announcement on page 10.



SERGE KOUSSEVITZKY

SUITE, E MAJOR, *Op.* 63, FOR STRING ORCHESTRA

By ARTHUR FOOTE

Born in Salem, Mass., March 5, 1853; died in Boston, April 8, 1937

Arthur Foote is numbered among the New England composers who took their first musical instruction under John Knowles Paine at Harvard College. After graduation he studied organ and piano with B. J. Lang. From 1878 until 1910 he was organist of the First Unitarian Church in Boston. As pianist, also, he appeared publicly on many occasions. But his principal interest was always in the realm of composition. His list of works is considerable, including besides orchestral scores a large amount of chamber music. His songs, which have enjoyed a considerable popularity, almost reached the number of 150. There are several works for chorus and orchestra, notably "The Farewell of Hiawatha," "The Wreck of the Hesperus," and "The Skeleton in Armor"; also music for chorus with piano accompaniment or *a capella,* showing an interest in this field which dates perhaps from the time when, as an undergraduate, he conducted the Harvard Glee Club.

THIS Suite was composed in 1907, but with a different second movement – the "Pizzicato" having been added in 1908. The first performance was given at the Boston Symphony concerts, Max Fiedler conducting, on April 16, 1909. The work was published in that year with a dedication to Mr. Fiedler.

The following description of the score was furnished by Mr. Foote when the suite was first performed.

"The Prelude, E major, 2-2, is brief, and is based throughout on the first phrase of eight notes; it is of flowing melodic character, with much imitation among the several voices.

"The Pizzicato, A minor, 6-8, is continuously so; it is interrupted by an Adagietto, F major, 3-4, which is played with the bow (*arco*), the instruments being muted.

"The Fugue is in E minor, 4-4, and is pretty thoroughly planned out, with a long pedal point just at the last return of the theme; there are no inversions or augmentations, etc. The first four notes of the theme are heard often by themselves, and, if those notes are observed by the listener at their first entrances, the fugue will be very clear at first hearing."

SUITE, "THROUGH THE LOOKING-GLASS": FIVE PICTURES FROM LEWIS CARROLL

(DEDICATION — THE GARDEN OF LIVE FLOWERS — LOOKING-GLASS INSECTS)

By DEEMS TAYLOR

Born in New York, December 22, 1885

Deems Taylor was educated in New York, where he attended New York University. He has led a double career as writer and composer, his music including the two operas "The King's Henchmen" and "Peter Ibbetson," which were produced in 1927 and 1931 at the Metropolitan Opera House. Mr. Taylor has been connected with the *New York World,* the *New York Tribune,* and *Collier's Weekly* as editor and as music critic. He now holds the position of musical adviser for the Columbia Broadcasting System.

THE Suite "Through the Looking-Glass" consists of the following five movements: Dedication, The Garden of Live Flowers, Jabberwocky, Looking-Glass Insects, and The White Knight. Composed in 1917–19, it was first performed at a concert of the Chamber Music Society of New York, February 18, 1919. The score contains quoted reminders from the tale of Lewis Carroll.

There is the first verse of the "Introduction":

Child of the pure, unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a life asunder,
Thy loving smile will surely hail
The love-gift of a fairy-tale.

THE GARDEN OF LIVE FLOWERS

"O Tiger-Lily," said Alice, addressing herself to one that was waving gracefully about in the wind, "I wish you could talk."

"We can talk," said the Tiger-Lily, "when there's anybody worth talking to."

"And can the flowers talk?"

"As well as you can," said the Tiger-Lily, "and a great deal louder."

Shortly after Alice had entered the looking-glass country she came to a lovely garden in which the flowers were talking — in the words of the Tiger-Lily, "as well as you can, and a great deal louder." The music, therefore, reflects the brisk chatter of the swaying, bright-colored denizens of the garden.

LOOKING-GLASS INSECTS

There is the following extract from the dialogue of Alice and the gnat "about the size of a chicken," in which various insects are discussed, among them the "bread-and-butter-fly":

" 'And what does it live on?'
'Weak tea with cream in it.'
'Supposing it couldn't find any?'
'Then it would die, of course.'
'But that must happen very often,' said Alice thoughtfully.
'It always happens,' said the gnat."

Here we find the vociferous *diptera* that made such an impression upon Alice — the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly. There are several themes, but there is no use trying to decide which insect any one of them stands for.

"ANGELUS," Second Movement from the Symphony No. 3 in B minor, *Op.* 60

By Henry Hadley

Born in Somerville, Mass., December 20, 1871; died in New York, September 6, 1937

Henry Hadley studied music at the New England Conservatory, at Tufts College, and later in Vienna under Mandyczewski. After teaching music for a short while, he became conductor of the Mapleson Opera Company, which toured the United States. He took the conductorship of the Seattle Symphony Orchestra in 1909, of the San Francisco Orchestra from 1911 to 1916. In 1920 he was appointed associate conductor of the New York Philharmonic Orchestra. He organized in 1929 the Manhattan Symphony Orchestra in New York, which included American works upon each programme. He appeared as guest conductor of the Boston Symphony Orchestra on February 6, 1925, and January 16, 1931. In addition to orchestral music, he wrote choral works, chamber music, and stage works, notably "Cleopatra's Night," which was produced by the Metropolitan Opera Company.

Mr. Hadley was one of the original members of the "American Society of Composers, Authors, and Publishers."

The Third Symphony was composed during the summer of 1906, when Henry Hadley was visiting Italy and Bavaria. The composer furnished information about the writing of the Symphony when it had its first American performance by the Boston Symphony Orchestra, April 10, 1908: "I wrote three movements of the Symphony in Italy (June–July, 1906), in a little village in Milan. The second movement was suggested by the bells from a distant church. Their sound was wafted every afternoon across the fields to a secluded spot in the woods where I worked out of doors. . . . The music is absolute music, and I had no programme whatever in mind when I composed it." The Italian village referred to by the composer is Monza.

"SKYSCRAPERS, A BALLET OF AMERICAN LIFE"

By John Alden Carpenter

Born in Park Ridge, Ill., on February 28, 1876

John Alden Carpenter is often instanced in proof that "a successful business man" can be an artist of high standing and fine discernment. His first teacher was his mother, an amateur singer. He attended Harvard College when John Knowles Paine was at the head of the Music Department there. He went to England to study with Sir Edward Elgar and completed his preparation with Bernhard Zeihn in Chicago. Mr. Carpenter first became known generally by virtue of his orchestral suite "Adventures in a Perambulator" (1914), which went the rounds of orchestras in America and in Europe.

"Skyscrapers" was first produced as a ballet at the Metropolitan Opera House, February 19, 1926. Dr. Koussevitzky introduced the music as an orchestral suite December 9, 1927. The following synopsis is printed in the piano reduction of the ballet:

" 'Skyscrapers' is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of work and play, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

"Scene 1. Symbols of restlessness.
"Scene 2. An abstraction of the skyscraper, and of the work that produces it — and the interminable crowd that passes by.
"Scene 3. The transition from work to play.
"Scene 4. Any 'Coney Island,' and a reflection of a few of its manifold activities — interrupted presently by a 'throw-back,' in the movie sense, to the idea of work, and reverting with equal suddenness to play.
"Scene 5. The return from play to work.
"Scene 6. Skyscrapers."

SYMPHONY NO. 2, "ROMANTIC"

By Howard Hanson

Born in Wahoo, Neb., on October 28, 1896

Howard Hanson began his study of music with his mother and at Luther College in his native town, continued it at the Institute of Musical Art in New York, and completed it at Northwestern University. He was awarded the Prix de Rome in 1921, and was the first composer to enter the American Academy at Rome. Returning to America he was appointed Director of the Eastman School of Music in Rochester, a position he still holds. He has written music in small and large forms, including the three-act opera "Merrymount," which was produced at the Metropolitan Opera House in 1932.

Mr. Hanson wrote his Second Symphony for the Boston Symphony Orchestra in its fiftieth anniversary season, and conducted its first performance by this Orchestra, November 28, 1930. He provided the following note at that time:

"Concerning my second symphony, as the subtitle implies, it represents for me a definite and acknowledged embracing of the romantic phase. I recognize, of course, that romanticism is, at the present time, the poor stepchild, without the social standing of her elder sister, neoclassicism. Nevertheless, I embrace her all the more fervently, believing, as I do, that romanticism will find in this country rich soil for a new, young, and vigorous growth.
"My aim, in this symphony, has been to create a work young in spirit, romantic in temperament, and simple and direct in expression.

The work is in three movements. The first, *Adagio — Allegro moderato,* begins with an atmospheric introduction in the wood winds, joined first by the horns, then the strings, and finally the brass choir, and then subsiding. The principal theme is announced, *Allegro moderato,* by four horns, with an accompaniment of strings and wood winds, and is imitated in turn by the trumpets, wood wind, and strings. An episodic theme appears quietly in the oboe and then in the solo horn. A transition leads into the subordinate theme, *Lento,* with the theme itself in the strings and a counter subject in the solo horn. The development section now follows, with the principal theme announced in a changed mood by the English horn and developed through the orchestra. The episodic theme, influenced by the principal theme, also takes an important part in this section. The climax of the development section leads directly to the return of the principal theme in the original key by the trumpets. This is followed in turn by the episodic theme, now in the clarinets and then in the first horn, with canonic imitation in the oboe. The subordinate theme then follows, and the movement concludes quietly in a short coda.

"The second movement, *Andante con tenerezza,* begins with its principal theme announced by the wood winds with a sustained string accompaniment. An interlude in the brass, taken from the introduction of the first movement and interrupted by florid passages in the wood winds, develops into the subordinate theme which is taken from the horn solo in the first movement. A transition, again interrupted by a florid wood wind passage, leads into a restatement of the principal theme of the movement.

"The third movement, *Allegro con brio,* begins with a vigorous accompaniment figure in strings and wood winds, the principal theme of the movement — reminiscent of the first movement — entering in the four horns and later repeated in the basses. The subordinate theme, *Molto meno mosso,* is announced first by the violoncellos and then taken up by the English horn, the development of which leads into the middle section, *Più mosso.* This section begins with a pizzicato accompaniment in the violas, violoncellos, and basses, over which is announced a horn call. This call is taken up by the trombones and leads into a fanfare first in the trumpets, then in the horns and wood winds, and then again in the trumpets and wood winds. The climax of this fanfare comes with the announcement of the principal theme of the first movement by the trumpets, against the fanfare rhythm in the wood winds. The development of this theme leads into a final statement of the subordinate theme of the first movement *fortissimo.* A brief coda of this material leads to a final fanfare and the end of the symphony."

Boston Symp

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AMERICAN FESTIVAL OVERTURE (1939)

By WILLIAM HOWARD SCHUMAN

Born in New York City, August 4, 1910

Mr. Schuman attended the public schools in New York, and graduated with honors from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He is a member of the faculty of Sarah Lawrence College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. Mr. Schuman's Symphony No. 2 was introduced by this orchestra at the concerts of last season.

The composer writes as follows about his Overture:

"American Festival Overture" was composed last summer for these concerts of American music by the Boston Symphony Orchestra.

The first three notes of this piece will be recognized by some listeners as the "call to play" of boyhood days. In New York City it is yelled on the syllables, "Wee-Awk-Eee" to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of "folk material" then, is along purely musical lines.

The first section of the work is concerned with the material discussed above and the ideas growing out of it. This music leads to a transition section and the subsequent announcement by the Violas of a Fugue subject. The entire middle section is given over to this Fugue. The orchestration is at first for strings alone, later for wood winds alone and finally, as the Fugue is brought to fruition, by the strings and wood winds in combination. This climax leads to the final section of the work, which consists of opening materials paraphrased and the introduction of new subsidiary ideas. The tempo of the work, save the last measures, is fast.

CONCERTO FOR PIANO AND ORCHESTRA IN F

By GEORGE GERSHWIN

Born in Brooklyn, N.Y., September 26, 1898; died at Hollywood, Calif., July 11, 1937

George Gershwin began to study music at the age of thirteen, later studying harmony with Rubin Goldmark and composition with Joseph Schillinger. In orchestration he was self-taught. From the age of sixteen, he worked as "song plugger," accompanying popular songs and writing his own. His "Rhapsody in Blue;" written for and introduced by Paul Whiteman in 1924, brought him to

general prominence. In addition to numerous musical comedies and some music for films, he composed "An American in Paris," for orchestra (1928); his Second Rhapsody for Piano and Orchestra (1932); and his opera "Porgy and Bess" (1935).

THE "Concerto in F" was composed for and dedicated to Walter Damrosch. It was first performed by the Symphony Society of New York, December 3, 1925, the composer taking the solo part. The piano concerto has been played at the Pop Concerts in Symphony Hall on June 19, 1932 (conductor Arthur Fiedler, soloist Jesús María Sanromá); on May 7, 1936 (the composer as soloist), and on June 4, 1939 (with Mr. Sanromá).

The following analysis (with abridgments) is quoted from "So This Is Jazz" by Henry O. Osgood (Little Brown & Co., 1926):

"After four measures of percussion comes the Charleston rhythm which predominates the first movement. When this material, almost purely rhythmic in character, has been developed into a quite long introductory section for orchestra alone, the piano solo comes in unobtrusively with the principal theme of the movement. . . . Beneath it is a clever contrapuntal obbligato for English horn. . . . The contrasting lyric theme comes on the muted strings in the unrelated key of E major. . . . There is a climax (*grandioso*) in which the whole orchestra devotes itself to a fortissimo exposition of the first theme, the contrapuntal obbligato, once assigned to the modest English horn, coming out startlingly when blown by four French horns in unison."

"The second movement begins — after three measures — with a solo trumpet, muted, which sings one of the quaintest tunes imaginable, absolutely novel in line, a perfect expression of the tragi-comic nature of the blues. After the trumpet and its friends have got through with the theme, the composer hands it over to the piano to have a good time with, which it proceeds to do — above thrummed pizzicato chords on the strings, sounding like a magnified guitar accompaniment. This goes on for some time, until the simple beginning harmonies of the thrummed accompaniment suggest a new theme to the composer. Using this for a base, he works up a climax which ends abruptly on a crashing A minor tonic chord; then, after a single beat of silence, the short ten-measure coda begins. The third movement, to speak technically, may be called a toccata in rondo form. The orchestra sets the pace in a twenty-measure introduction, then the piano takes up the rhythm. For the most part, there is an ingenious reworking of themes from the preceding two movements. At the end the percussion instruments go to work again in the same figure that begins the concerto, and the work goes out in a blaze of noise, every instrument in the orchestra — except the trombones, which are unable to for anatomic reasons — trilling on some note of the common chord of F major."

SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris grew up and had his education in southern California. He first began the systematic study of music with Arthur Farwell, also with Bliss, Altschuler, and Scalero. In 1926 he became one of the pupils of Nadia Boulanger in Paris. The list of his music for orchestra, chamber combinations, and for chorus is voluminous.

HE COMPOSED his Third Symphony during the autumn of 1938. It had its first performance by this Orchestra, February 24, 1939. The Symphony is a continuous work in one movement, of about twenty minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

SECTION I. Tragic — low string sonorities.
SECTION II. Lyric — strings, horns, wood winds.
SECTION III. Pastoral — emphasizing wood wind color.
SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating.
B. Canonic development of Section II material constituting background for further development of Fugue.
C. Brass climax. Rhythmic motif derived from Fugue subject.

SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds.

Brass and percussion develops rhythmic motif from climax of Section IV.

Materials:

1. Melodic Contours — Diatonic — Polytonal.
2. Harmonic Textures — Consonance — Polytonal.

SYMPHONY NO. 2

By RANDALL THOMPSON

Born in New York, April 21, 1899

Randall Thompson is a New Englander by descent, his parents having been born at Augusta, Maine. He graduated from Harvard College in 1920, and took a Master's degree (*summos honores*) in 1922. He studied with Ernest Bloch in New York (1920–21). He has won several fellowships — among them a fellowship at the American Academy in Rome (1922–25), and a Guggenheim Fellowship (1929–31).

He was Assistant Professor of Musical Theory, organist, and director of choral music at Wellesley College (1927–29); Lecturer in Music at Harvard University, 1929. He returned to Wellesley College in 1936 to give lectures, and in the following year joined the faculty of the Music Department of the University of California. He is at present Director of the Curtis Institute of Music at Philadelphia.

THE Second Symphony, composed 1930–31, was first performed by the Rochester Philharmonic Orchestra under Howard Hanson, March 24, 1932. It has since had frequent performances by other orchestras.

I. *Allegro,* E minor; two-four time. The principal theme is announced immediately by the horns, *forte,* and answered by the trumpets. From this motive is derived a series of rhythmic figures which form the toccata-like background of the entire movement. The subsidiary theme (G minor, oboes, English horn, and bassoon) is of a more reticent nature, but the violoncellos accompany it in persistent rhythm.

The development section begins quietly, and forms a gradual crescendo, at the apex of which the first theme returns in an ominous *fortissimo* against a counter-rhythm on the kettledrums. A more extended transition leads to a sinister presentation of the second theme (C minor, muted trumpets answered by bassoon and clarinets antiphonally). At the close, a major version of the second theme in augmentation is sounded *fortissimo* by the horns and trumpets against the continuous pulse of the strings. The movement subsides, apparently to end in the major. An abrupt minor chord brings it to a close.

II. *Largo,* C major; four-four time. The violins play a warm, quiet melody against pizzicato chords in the violoncellos. A contrasting melody is sung by the oboe. The movement is not long, but its mood is concentrated. It ends simply, on a C major chord with lowered seventh.

III. *Vivace;* seven-four time. Scherzo with trio. The first section begins in G minor and ends in D minor. The trio (*Capriccioso,* six-eight and nine-eight time) progresses from B major to G major. The first section returns transposed. Now beginning in C minor and ending in G minor, it serves as a kind of extended "subdominant answer" to its former presentation. There is a short coda making intensified use of material from the trio.

IV. *Andante moderato — Allegro con spirito — Largamente,* E major. The slow sections which begin and end this movement serve to frame the *Allegro,* a modified rondo.

The theme of the *Allegro* is a diminution of the theme of the first and last sections. The *Largamente* employs for the first time the full sonorities of the orchestra in a sustained assertion of the principal melody.

LIST OF WORKS BY AMERICAN COMPOSERS, PERFORMED AT THE CONCERTS OF THE BOSTON SYMPHONY ORCHESTRA THROUGH THE LAST 15 SEASONS (1924–1939)

(An asterisk signifies the first public performance)

46 Composers — 123 Compositions — 156 Performances

ACHRON, Joseph
(Born in Lozdzeye, Lithuania, May 1, 1886)

Concerto for Violin and Orchestra..... (Monday Series) Jan. 24, 1927
(The composer as soloist)

BEREZOWSKY, Nicolai T.
(Born in St. Petersburg, Russia, May 17, 1900)

*Symphony No. 1, *Op.* 10..... (Monday Series) Mar. 16, 1931
Concerto for Violin, *Op.* 14.....Dec. 4, 1931
(The composer as soloist)
*Symphony No. 2, *Op.* 18.....Feb. 16, 1934
*Concerto Lirico for Violoncello and Orchestra.....Feb. 22, 1934
(Soloist, GREGOR PIATIGORSKY)
Symphony No. 3, *Op.* 21.....Mar. 19, 1937
*Toccata, Variations and Finale, for String Quartet and Orchestra Oct. 21, 1938
(The COOLIDGE QUARTET)

BLOCH, Ernest
(Born in Geneva, Switzerland, July 24, 1880)

Suite for Viola and Orchestra.....Dec. 11, 1925
(JEAN LEFRANC)
Concerto Grosso (for Strings and Piano).....Dec. 24, 1925
Three Jewish Poems.....Apr. 16, 1926
Nov. 18, 1927
Feb. 7, 1936
(Conducted by the composer) Mar. 17, 1939
Four Episodes for Chamber Orchestra.....Dec. 29, 1927
"America," An Epic Rhapsody.....Dec. 21, 1928
Jan. 25, 1929
(Conducted by the composer) Mar. 17, 1939
"Schelomo," Hebrew Rhapsody for Violoncello and Orchestra
(Soloist, FELIX SALMOND) Dec. 27, 1929
(Soloist, JEAN BEDETTI) Dec. 15, 1933
(Soloist, GREGOR PIATIGORSKY) Jan. 27, 1939
*"Macbeth" Two Symphonic Interludes
(First concert performance)
(Conducted by the composer) Mar. 17, 1939
"Helvetia"..... (Monday-Tuesday Series) Mar. 20, 1939

CARPENTER, John Alden
(Born in Park Ridge, Ill., Feb. 28, 1876)

*"Skyscrapers," A Ballet of Modern American Life
(First concert performance) Dec. 9, 1927
Dec. 28, 1928
Oct. 21, 1932
Oct. 4, 1939
"Adventures in a Perambulator".....Dec. 9, 1927
"Song of Faith," for Chorus and Orchestra.... (Tuesday Series) Feb. 23, 1932
*"Patterns," for Orchestra with Piano Obbligati.....Oct. 21, 1932
(The composer as soloist)
"Danza" Jan. 17, 1936
Concerto for Violin and Orchestra.....Mar. 3, 1939
(Soloist, ZLATKO BALOKOVIC)

CHADWICK, George Whitefield
(Born in Lowell, Mass., Nov. 13, 1854; died Apr. 4, 1931)

"Tam o' Shanter," Ballad.....Apr. 22, 1927
Sinfonietta in F major.....Apr. 25, 1930
Noël (from Symphonic Sketches)..... (Tuesday Series) Apr. 21, 1931

CHÁVEZ, Carlos
(Born near Mexico City, Mexico, June 13, 1899)

Sinfonia de Antigona (Conducted by the composer) Apr. 10, 1936
Sinfonia India (Conducted by the composer) Apr. 10, 1936

CONVERSE, Frederick Shepherd
(Born in Newton, Mass., Jan. 5, 1871)

*"Flivver 10,000,000, A Joyous Epic" Apr. 15, 1927
*"California," Tone Poem Apr. 6, 1928
*"Prophecy," Tone Poem for Soprano and Orchestra Dec. 16, 1932
(Beata Malkin)
*American Sketches, Symphonic Suite Feb. 8, 1935

COPLAND, Aaron
(Born in Brooklyn, N.Y., Nov. 14, 1900)

*Music for the Theatre Nov. 20, 1925
*Concerto for Piano Jan. 28, 1927
(Solo by the composer)
*Two Pieces for String Orchestra Dec. 14, 1928
*Symphonic Ode (Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra) Feb. 19, 1932
First Symphony Feb. 15, 1935
"El Salon Mexico" Oct. 14, 1938

DANIELS, Mabel Wheeler
(Born in Swampscott, Mass., Nov. 27, 1879)

Exultate Deo (for Chorus and Orchestra) Apr. 15, 1932
"Deep Forest," Prelude Apr. 16, 1937

DUKELSKY, Vladimir
(Born in Pskoff, Russia, Oct. 10, 1903)

*"Zéphyr et Flore," Ballet (excerpts) Apr. 29, 1927
*Symphony in F major Mar. 15, 1929
*Symphony No. 2, in D-flat major Apr. 25, 1930
"Epitaph" for Soprano, Chorus, and Orchestra Apr. 15, 1932
*"Dédicaces," for Piano and Orchestra with soprano obbligato Dec. 16, 1938
(Piano, Jesús María Sanromá;
Soprano, Marguerite Porter)

EICHHEIM, Henry
(Born in Chicago, Ill., Jan. 3, 1870)

*"A Chinese Legend" (Version for Large Orchestra) Apr. 3, 1925
(Conducted by the Composer)
*"Java" and *"Burma" (Conducted by the Composer) Nov. 15, 1929
"Bali" (Conducted by the Composer) Nov. 23, 1934

FAIRCHILD, Blair
(Born in Belmont, Mass., June 23, 1877; died Apr. 23, 1933)

*"Chant Nègres" Dec. 6, 1929

FOOTE, Arthur
(Born in Salem, Mass., Mar. 5, 1853; died Apr. 8, 1937)

Suite in E major, for Strings, *Op.* 63 Apr. 3, 1925
Feb. 22, 1929
Dec. 18, 1936
Oct. 4, 1939
"A Night Piece" for Flute and Orchestra Mar. 10, 1933
(Georges Laurent) Apr. 16, 1937

FOOTE, George
(Born in Cannes, France, Feb. 19, 1886)

Variations on a Pious Theme (Monday Series) Feb. 11, 1935

GARDNER, Samuel
(Born in Yelizavetgrad, Russia, 1893)

*"Broadway" (Conducted by the composer) Apr. 18, 1930

GERSHWIN, George
(Born in Brooklyn, New York, Sept. 26, 1898; died July 11, 1937)

*Rhapsody No. 2 for Orchestra with Piano Jan. 29, 1932
(Solo by the composer)
Piano Concerto in F Oct. 6, 1939
(Soloist, Abram Chasins)

GILBERT, Henry F.
(Born in Somerville, Mass., Sept. 26, 1868; died May 19, 1928)
*Symphonic Piece Feb. 26, 1926

GOLDMARK, Rubin
(Born in New York, Aug. 15, 1872; died Mar. 6, 1936)
A Negro Rhapsody Oct. 19, 1928

GRIFFES, Charles Tomlinson
(Born in Elmira, N.Y., Sept. 17, 1884; died Apr. 8, 1920)
"The Pleasure Dome of Kubla Kahn" Apr. 24, 1931
Poem for Flute and Orchestra Jan. 15, 1932
(Georges Laurent)

GRUENBERG, Louis
(Born in Russia, Aug. 3, 1883)
"The Enchanted Isle" Nov. 8, 1929
"Jazz Suite" Feb. 21, 1930
*Symphony No. 1, *Op.* 17 Feb. 10, 1933
"The Daniel Jazz" for Voice and Small Orchestra
(Soloist, Colin O'More)
(Special Concert) Mar. 11, 1934
(Pension Fund Concert) Feb. 1, 1939

HADLEY, Henry Kimball
(Born in Somerville, Mass., Dec. 20, 1871; died Sept. 6, 1937)
Symphony No. 4 in D minor, "North, South, East, and West"
(Conducted by the composer) Feb. 6, 1925
"Salomé," Tone Poem, *Op.* 55 (Conducted by the composer) Jan. 16, 1931
"The Streets of Pekin," Suite for Orchestra
(Conducted by the composer) Jan. 16, 1931
"Angelus" from the Symphony No. 3 Oct. 4, 1939

HANSON, Howard
(Born in Wahoo, Neb., Oct. 28, 1896)
Nordic Symphony, No. 1, *Op.* 21 ... (Conducted by the composer) Apr. 5, 1929
*Symphony No. 2, "Romantic"
(Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra) Nov. 28, 1930
Oct. 4, 1939

HARRIS, Roy
(Born in Lincoln County, Okla., Feb. 12, 1898)
*Symphony: 1933 Jan. 26, 1934
*Symphony No. 2 Feb. 28, 1936
(Conducted by Richard Burgin)
*Symphony No. 3 Feb. 24, 1939
Oct. 6, 1939

HILL, Edward Burlingame
(Born in Cambridge, Mass., Sept. 9, 1872)
*Scherzo for Two Pianos Dec. 19, 1924
(Messrs. Maier and Pattison)
*"Lilacs," Poem for Orchestra, *Op.* 33 (Cambridge) Mar. 31, 1927
Apr. 1, 1927
May 2, 1930
Nov. 29, 1935
*Symphony No. 1, in B-flat, *Op.* 34 Mar. 30, 1928
Mar. 22, 1929
(Conducted by Richard Burgin) Dec. 21, 1934
*"An Ode," Chorus and Orchestra
(Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra) Oct. 17, 1930
Symphony No. 2, in C major Feb. 27, 1931
*Concertino for Piano and Orchestra, *Op.* 36 ... (Monday Series) Apr. 25, 1932
(Soloist, Jesús María Sanromá) Mar. 9, 1934

*Sinfonietta in One Movement, *Op.* 37 (Cambridge) Mar. 9, 1933
Mar. 10, 1933
*Sinfonietta for String Orchestra, *Op.* 40a Apr. 17, 1936
*Symphony No. 3 in G major, *Op.* 41 Dec. 3, 1937
*Concerto for Violin Nov. 11, 1938
(Soloist, RUTH POSSELT)

JACOBI, Frederick
(Born in San Francisco, Calif., May 4, 1891)
*Indian Dances (Cambridge) Nov. 8, 1928
Nov. 9, 1928

JAMES, Philip
(Born in Jersey City, N.J., May 17, 1890)
"Station WGZBX" (Conducted by ALBERT STOESSEL) Jan. 20, 1933

JOSTEN, Werner
(Born in Elberfeld, Germany, June 12, 1888)
Concerto Sacro (Two Movements) Apr. 19, 1929
*"Jungle," Symphonic Poem Oct. 25, 1929
*Symphony in F (Conducted by the composer) Nov. 13, 1936

LANGENDOEN, Jacobus
(Born at the Hague, Holland, Feb. 3, 1890)
"Variations for String Orchestra on a Dutch Theme of A. Valerius" Mar. 4, 1927
"Improvisations" (Conducted by RICHARD BURGIN) Jan. 20, 1939

LOEFFLER, Charles Martin
(Born in Mühlhausen, Alsace, Jan. 30, 1861; died May 19, 1935)
"La Bonne Chanson," Poem for Orchestra Apr. 24, 1925
Apr. 19, 1929
"Memories of My Childhood" Dec. 4, 1925
Apr. 15, 1927
"A Pagan Poem," *Op.* 14 Oct. 21, 1927
Feb. 13, 1931
Nov. 1, 1935
(Conducted by RICHARD BURGIN) Nov. 4, 1938
"Canticum Fratris Solis," for Voice and Orchestra
(Soloist, POVLA FRIJSH) Jan. 3, 1930
(Soloist, POVLA FRIJSH) Feb. 13, 1931
"La Mort de Tintagiles," *Op.* 6 Feb. 26, 1932
"Evocation" Mar. 31, 1933
Feb. 23, 1934

MACDOWELL, Edward Alexander
(Born in New York City, Dec. 18, 1861; died Jan. 23, 1908)
"In War Time," Indian Suite (Tuesday Series) Apr. 26, 1927
"Hamlet," "Ophelia"; Poems for Orchestra, *Op.* 22 Dec. 9, 1932
Piano Concerto No. 2 in D minor, *Op.* 23 Dec. 18, 1936
(Soloist, HOWARD GODING)

McKINLEY, Carl
(Born in Yarmouth, Maine, Oct. 9, 1895)
"Masquerade" (Conducted by HENRY HADLEY) Jan. 16, 1931

MASON, Daniel Gregory
(Born in Brookline, Mass., Nov. 20, 1873)
Symphony in C minor, *Op.* 11 Mar. 16, 1928

MORRIS, Harold
(Born in San Antonio, Texas, Mar. 17, 1890)
*Concerto for Piano Oct. 23, 1931
(The composer as soloist)

PISTON, Walter
(Born in Rockland, Maine, Jan. 20, 1894)

*Symphonic Piece Mar. 23, 1928
*Suite for Orchestra (Conducted by the composer) Mar. 28, 1930
*Concerto for Orchestra (Cambridge) Mar. 8, 1934
(Conducted by the composer) Mar. 29, 1934
*Symphony No. 1 (Conducted by the composer) Apr. 8, 1938

READ, Gardner
(Born in Evanston, Ill., January 2, 1913)

Suite for String Orchestra, *Op.* 33a Dec. 30, 1938

SCHELLING, Ernest
(Born in Belvedere, N.J., July 26, 1876)

"Morocco," Symphonic Poem (Conducted by the composer) Feb. 15, 1929

SCHUMAN, William Howard
(Born in New York City, Aug. 4, 1910)

Symphony No. 2 (in one movement) Feb. 17, 1939
*American Festival Overture (1939) Oct. 6, 1939

SESSIONS, Roger
(Born in Brooklyn, N.Y., Dec. 28, 1896)

*Symphony Apr. 22, 1927

SMITH, David Stanley
(Born in Toledo, Ohio, July 6, 1877)

*Epic Poem, *Op.* 55 (Conducted by the composer) Apr. 12, 1935
*Symphony No. 4, *Op.* 78 (Conducted by the composer) Apr. 14, 1939

SOWERBY, Leo
(Born in Grand Rapids, Mich., May 1, 1895)

"Prairie," Poem for Orchestra Mar. 11, 1932
Concerto for Pianoforte, No. 2 (Monday Series) Nov. 30, 1936
(Soloist, JOSEPH BRINKMAN)
*Concerto for Organ Apr. 22, 1938
(Soloist, E. POWER BIGGS)

SPELMAN, Timothy Mather
(Born in Brooklyn, N.Y., Jan. 21, 1891)

*"Assisi: The Great Pardon of St. Francis," No. 4 of the Suite "Saints' Days" Mar. 26, 1926

STEINERT, Alexander Lang
(Born in Boston, Mass., Sept. 21, 1900)

*"Southern Night," Poem for Orchestra Oct. 15, 1926
"Leggenda Sinfonica" Mar. 13, 1931
*"Concerto Sinfonico," for Piano and Orchestra Feb. 8, 1935
(The composer as soloist)

TAYLOR, Deems
(Born in New York City, Dec. 22, 1885)

"Through the Looking-Glass," Suite, *Op.* 64 Jan. 29, 1932
(Excerpts) Oct. 4, 1939

THOMPSON, Randall
(Born in New York City, Apr. 21, 1899)

Symphony No. 2 in E minor Apr. 13, 1934
Oct. 6, 1939

WETZLER, Hermann Hans
(Born in Frankfort, Germany, Sept. 8, 1870)

"The Basque Venus," Symphonic Dance from the Opera Nov. 29, 1929
(Conducted by RICHARD BURGIN) Feb. 28, 1936

WHITHORNE, Emerson
(Born in Cleveland, Ohio, Sept. 6, 1884)

*"Moon Trail," Suite, *Op.* 53 Dec. 15, 1933

Performances in the Friday–Saturday series only are listed, except where a work had its first public performance in another series, or was not performed at the Friday–Saturday concerts.

SYMPHONY HALL

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

Opening Concerts of the 59th Season

First Programme

FRIDAY AFTERNOON, October 13

SATURDAY EVENING, October 14

Beethoven.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55
d'Indy.....Symphonic Variations, "Istar," *Op.* 42
Debussy......"The Sea," Three Symphonic Sketches

Second Programme

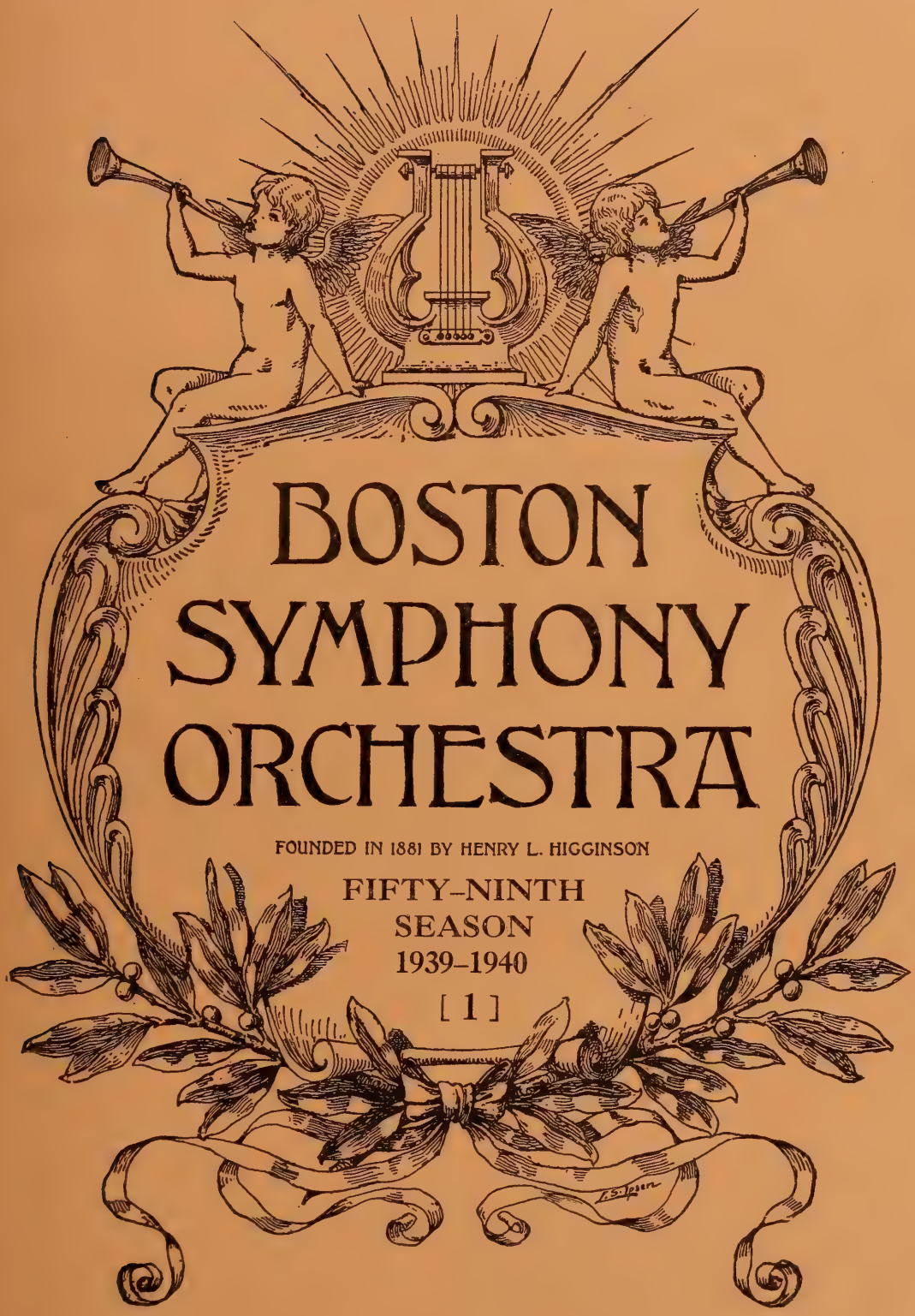
FRIDAY AFTERNOON, October 20

SATURDAY EVENING, October 21

Bruckner.....Symphony No. 7
Debussy.....Rhapsody for Saxophone and Orchestra
Ibert.....Chamber Concertino for Saxophone and Orchestra
Saint-Saëns.....Ballet Suite, "Henry VIII"

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FIFTY-NINTH SEASON, 1939–1940

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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First Programme

FRIDAY AFTERNOON, October 13, *at* 2:30 *o'clock*

SATURDAY EVENING, October 14, *at* 8:15 *o'clock*

d'Indy.....Symphonic Variations, "Istar," *Op.* 42

Debussy......"La Mer," Trois Esquisses Symphoniques

I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

INTERMISSION

Beethoven.....Symphony No. 3 in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro

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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer conducting. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince Lobkowitz.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, three horns, two trumpets, timpani and strings.

The most recent performance at these concerts was October 8, 1937.

"I AM not satisfied," said Beethoven to Krumpholz in 1802, "with my works up to the present time. From today I mean to take *a new road.*" This was the critical year of the Heiligenstadt Testament, the year also when the composer threw off the mood of tragic despair into which the full realization of his deafness had thrown him, and seized upon the mighty musical project of the "Eroica" Symphony.* Con-

*There are indications that the Eroica was a veritable "rebound" from the Heiligenstadt Will. This document is signed October 10. Nottebohm attributes the early sketches of the symphony to October. Ries says that Beethoven began the Eroica at Heiligenstadt, and we know that he was back in Vienna in November.

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G. W. CHADWICK, Ecce jam noctis* (TTBB)	.35
(Lo, now night's shadows)	
MABEL DANIELS, Exultate Deo* (SATB)	.35
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MARGARET RUTHVEN LANG, The Heavenly Noël (SSAA)	.25
Optional accompaniment for strings, harp and organ	
EDWARD MACDOWELL, Barcarole (SSAATTBB)	.25
With accompaniment for pianoforte, four hands	
WALTER R. SPALDING, Blessed are they that dwell (TTBB) ...	.15
Optional accompaniment for trombones and tuba	

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templating the harmless docilities of the First and Second Symphonies, one looks in vain through all of music for a "new road," taken so readily, with so sure and great a stride. Wagner's "Ring," following "Lohengrin," Brahms' First Symphony – these triumphant assertions of will-power were achieved only after years of germination, of accumulated force. With Beethoven, spiritual transformations often came with inexplicable suddenness. Having completed his Second Symphony in the summer of 1802, at Heiligenstadt, he simply turned his back upon the polite patterns of Haydn and Mozart. As his notebooks show, he forged his heroic score with a steady onslaught, expanding the inherited form almost beyond recognition, yet preserving its balance and symmetry. The plans for each movement but the scherzo were laid in the first fever of creation. But Beethoven seems to have been in no great hurry to complete his task. The workmanship in detail is largely attributed to his summer sojourns of 1803 at Baden and at Ober-Döbling. Ries remembered seeing the fair copy in its finished state upon the composer's table in the early spring of 1804.

Musicians have never ceased to wonder at the welded and significant organism of the exposition in the first movement, the outpouring invention and wealth of episodes in the working out, the magnificence and freshness of the coda. The unity of purpose, the clarity amid profusion, which the Symphony's early critics failed to perceive, extends no less to the Funeral march, the scherzo, the variation finale – forms then all quite apart from symphonic practice. One whose creative forces ran in this wise could well ignore precedent, and extend his score to the unheard of length of three quarters of an hour.*

Certain definitely established facts, as well as legends based on the sometimes too fertile memories of his friends, surround Beethoven's programmistic intentions regarding the Eroica Symphony. Ries told how in the early spring of 1804, he saw the completed sheets upon Beethoven's work table with the word "Buonaparte" at the top, "Luigi van Beethoven" at the bottom, a blank space between; how when he told Beethoven a few weeks later that the "First Consul" had proclaimed himself Emperor, the composer flew into a rage, and tore the title page in two. Schindler confirms this tale, having heard it from Count Moritz Lichnowsky. The manuscript copy (not in Beethoven's script,

* Beethoven is said to have retorted to those who vigorously protested the length of the Eroica: "If I write a symphony an hour long, it will be found short enough!" And so he did, with his Ninth. He must have realized, however, the incapacity of contemporary audiences, when he affixed to the published parts (and later to the score) of the "Eroica": "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

THE SOCIETY OF FRIENDS *of the* BOSTON SYMPHONY ORCHESTRA

The following editorial was published in the *Boston Herald* on October 6th, 1939:

"The audience which assembled Wednesday night in Symphony hall to hear Dr. Koussevitzky lead his orchestra in a concert of American music was quite as distinctive as the program. It apparently arrived for the most part on foot, or parked the family car around the corner, for the policemen who usually guide a stream of limousines and taxicabs to the door had little to do. Only a few persons braved evening dress, although the orchestra, as usual, wore white tie and tails. But it was by no means a proletarian gathering, and Beacon Hill and Chestnut Hill were in evidence as well as the North End and Roxbury, and the broad 'a' predominated.

"It was a cross-section of the community, mostly people of small incomes, probably some with no incomes at all, and a few with very large ones, but all having in common a reverence for fine music. Here were men and women whose lives correspond very closely with those of the composers whose works they heard played — men who, according to the program, were born in Salem, in Somerville, in New York, in Park Ridge, Ill., and Wahoo, Neb. Here were Americans, some descended from early New England settlers, others no doubt with their first citizenship papers, listening to music which, in its stimulating variety of manner and mood, was just as typically American. Rarely does a concert hall in the United States produce such an atmosphere of kinship.

"The trustees could not have hit on a happier way to open the Orchestra's fifty-ninth season. Wednesday night's and this afternoon's free concerts are reaching a public which the regular concerts, for obvious reasons, cannot. Certainly if it is important to encourage American composers, it is equally wise to broaden and deepen the range of American affection for music. The Boston Symphony Orchestra never seemed closer to the community of which it is a precious part than on Wednesday night."

Such appreciative comment brings added pride to the Members of the Society of Friends of the Orchestra, whose contributions each year make possible this great service to the Community.

REGINALD C. FOSTER,
Chairman, Friends of the
Boston Symphony Orchestra.

Water Colors by American Artists

The following water color paintings by American artists are on view in the First Balcony Gallery together with music, autographs and photographs of the composers on these programmes, and the Casadesus Collection of Old Instruments:

THOMAS HART BENTON: "New York from Hoboken" (Wash Drawing). Anonymous loan.

NICOLAI CIKOVSKY: "Plum Island." Anonymous loan.

THEODORE CZEBOTAR: "Windy Day in Central Park." Anonymous loan.

PRESTON DICKINSON: "Boats, Long Island" (Pastel). Anonymous loan.

LYONEL FEININGER: "The Great Yacht 'Enterprise.' " Lent by The Addison Gallery of American Art, Phillips Academy, Andover.

GEORGE OVERBURY ("POP") HART: "Mexican Women Washing Clothes." Anonymous loan.

"Urapam Market Day." Anonymous loan.

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EDWARD HOPPER: "Locust Trees." Lent by the Addison Gallery of American Art.

PRESCOTT JONES: "Cape Ann Landscape." Lent by the Grace Horne Galleries.

CARL KNATHS: "Waterfall." Lent by Goodman-Walker, Inc.

JOHN MARIN: "Blue Sea, Crotch Island." Lent by the Addison Gallery of American Art.

PAUL SAMPLE: "Farm in Vermont." Lent by the Grace Horne Galleries.

"Top of the Run." Lent by the Grace Horne Galleries.

CARL SAXILD: "Gloucester Harbor." Lent by the artist.

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KATHERINE STURGIS: "Mountain, Southern Vermont, No. 1." Lent by Goodman-Walker, Inc.

"Gloucester Harbor from a Hilltop." Lent by Goodman-Walker, Inc.

CARL ZERBE: "Street Scene, France." Lent by the Grace Horne Galleries.

Paintings and drawings of the Boston Symphony Orchestra by Donald Greason are on view at the Addison Gallery of American Art, Phillips Academy, Andover, through October 29.



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but freely marked by him) which has come down to posterity and which is now at the Library of the *Gesellshaft der Musikfreunde* in Vienna, has a different title page. It reads: *"Sinfonia Grande — Intitulata Bonaparte — 804 in August — del Sigr. Louis van Beethoven — Sinfonia 3, Op. 55."* The words *"Intitulata Bonaparte"* have been blotted out, but can still be traced. Under his name in lead pencil, now barely discernible, Beethoven has written: *"Geschrieben auf Bonaparte."* Beethoven wrote to Breitkopf and Härtel, August 26, 1804, offering them "a new grand symphony, really entitled Bonaparte, and in addition to the usual instruments there are specially three obbligato horns. I believe it will interest the musical public. I should like you instead of printing only parts, to publish it in *score.*"* The symphony "written on Bonaparte" was finally published as *"Sinfonia Eroica,* composed to celebrate the memory of a great Man," and dedicated To His Serene Highness, the Prince von Lobkowitz.

The recorded opinions of early performances have been many times quoted for the delight of succeeding generations. Among several private or semi-private performances in Vienna in the year 1805 was one in January, at the house of the banker Herr von Würth. A reviewer

* Nevertheless the parts only were published in 1806. The printed score did not appear until 1820.

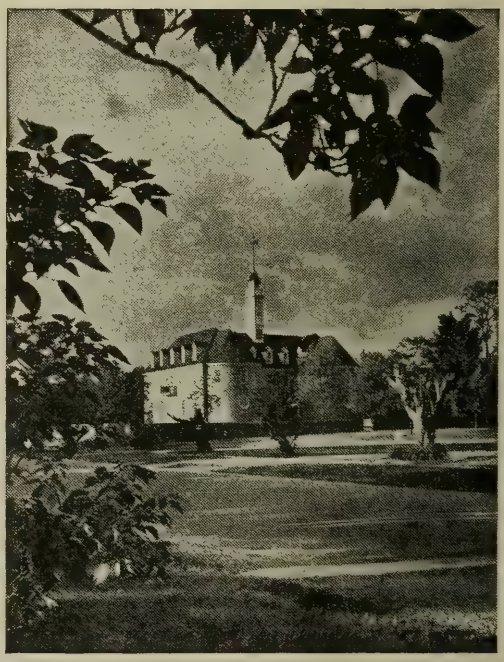
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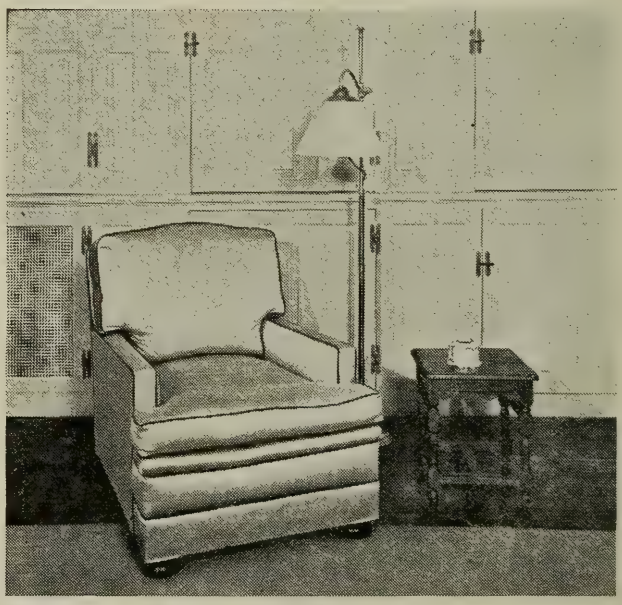


was present and wrote of it in the *Allgemeine Musikalische Zeitung*. Whereas he called the First Symphony "a glorious art-creation" with "an extraordinary wealth of lovely ideas treated in the most splendid and graceful style, with coherence, order and clearness reigning throughout," the new symphony was "virtually a daring wild fantasia, of inordinate length and extreme difficulty of execution." The writer found passages of beauty and force, "but," he said, "the work seems often to lose itself in utter confusion." He finally condemned the score as "odd and harsh," and expressed his preference for a symphony by Eberl in the same key. It was at the first public performance, on April 7, that Beethoven, conducting, found himself at odds with the orchestra in the vigorous, syncopated chords of the first movement, and had to begin again. Ries tells how, at a first rehearsal, "which was horrible," he thought the horn had made a false entrance in the famous passage where the composer, indulging an "evil whim" (*"böse Laune"*) introduces the principal theme in the original key against the dominant B-flat – A-flat of the strings. "I stood beside Beethoven, and thinking that a blunder had been made, I said: 'Can't the damned hornist count? – it sounds infamously false!' I think I came pretty close to receiving a box on the ear. Beethoven did not forgive the slip for a long time."



Schindler tells us that the Symphony was officially considered at the Prague Konservatorium a "dangerously immoral composition" (*"sittenverderbendes Werk"*), but the Prague public took the "Eroica" to its heart nevertheless. The symphony found its way to the *Gewandhaus* concerts at Leipzig on January 29, 1807, when the printed programme attempted to enlighten the public in this fashion: "Grand heroic symphony composed by Beethoven, and performed for the first time in Leipzig. (1) A fiery and splendid *Allegro;* (2) a sublime solemn Funeral March; (3) an impetuous *Scherzando;* (4) a grand *Finale* in the strict style." The symphony apparently lived up to its adjectives in the opinion of the Leipzigers – it was repeated twice within ten months. First performed in England, February 21, 1814, the Symphony, on each reappearance, was greeted with acerbities for some years. A choice one, dated 1827, is quoted by Sir George Grove: "The Symphony ought to have ended with the March, the impression of which was entirely obliterated by the ill-suited Minuet which follows." Grove also tells how Habeneck succeeded, about 1825, in introducing the "Eroica" to a skeptical Paris. "His experiences with the Second Symphony had warned him of the necessity of caution, and accordingly he invited the principal members of his band to dinner, and 'to make a little music,' on St. Cecilia's Day. The 'little music' consisted of the

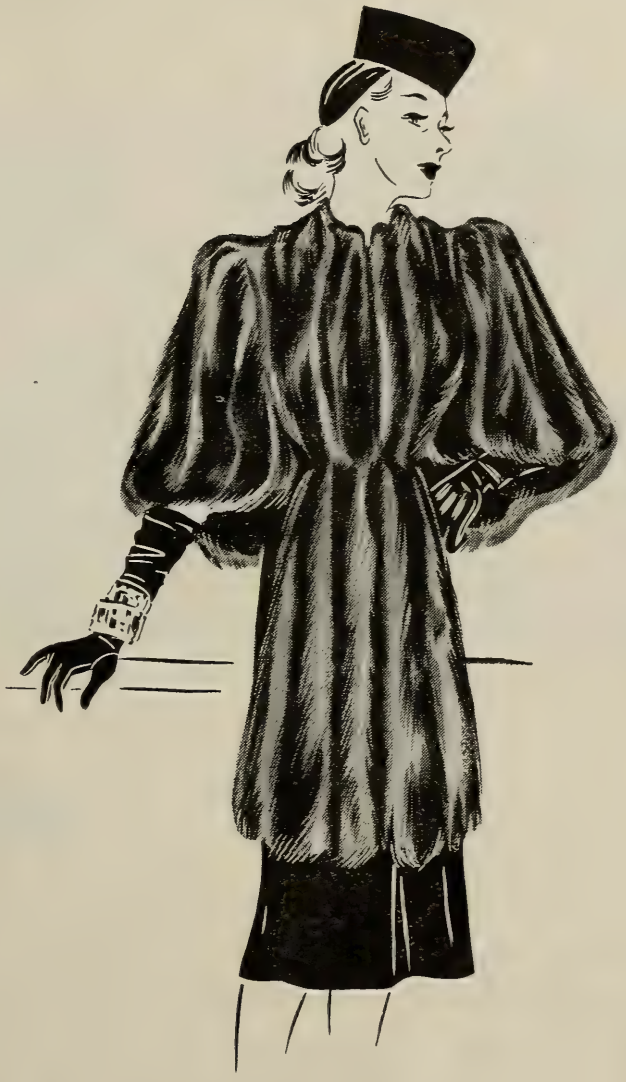
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'Eroica' and Seventh Symphonies, which seem to have been introduced to these gentlemen on that day ('the better the day the better the deed') for the first time; and, thanks to the opportune time of the *ruse,* to have produced a favourable effect on the band. 'Under these new conditions we found,' says one of the orchestra, 'that these two Symphonies contained some tolerable passages, and that notwithstanding length, incoherence, and want of connection they were not unlikely to be effective.' "

It is interesting to compare the consideration of the "Eroica" Symphony in two books on Beethoven by two eminent authorities: Romain Rolland ("Beethoven the Creator")* and Ernest Newman ("The Unconscious Beethoven").† Generally speaking, one could hardly find two more entirely opposite ways of approach than that of the idealistic Frenchman who deliberately reads Beethoven's life and character in the noble terms of his music, and the inexorable, truth-tracking Englishman, the destroyer of romantic pedestals, who divides the composer into two parts: "the man" and "the artist" — to

* Harper and Bros.
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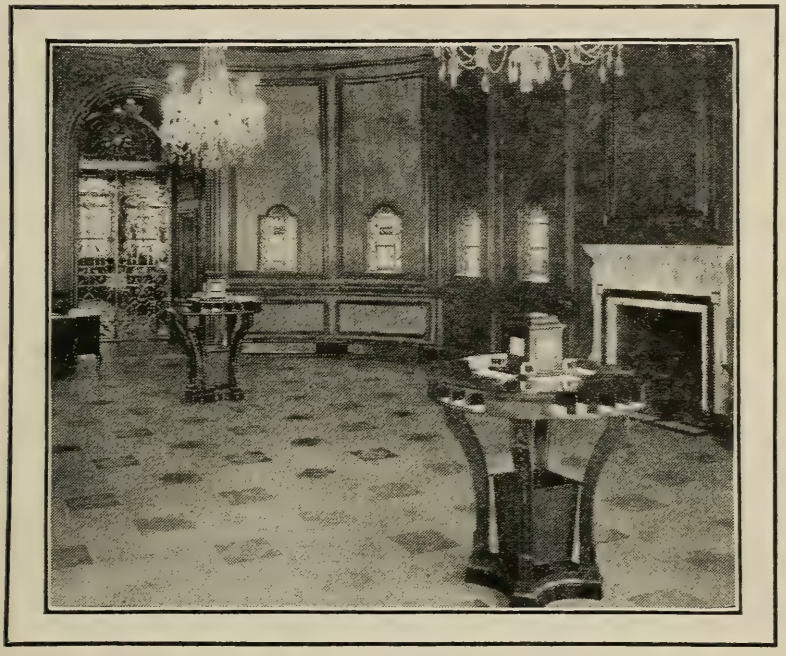
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the detriment of the former. But when confronted with the music itself, the two critics, drawn by their profound knowledge and common understanding, see curiously eye to eye. Newman translated Rolland's book of 1928 in the following year. Newman's "Essay in Psychology," as he sub-titled it, was published in 1927, and reprinted in 1929. It is probably legitimate to regard their similar conclusions as arrived at independently by two clear-visioned and decidedly independent musicians.

Armed with the psychological insight of their day, the two investigators have attempted to fix the "Eroica" as a creative act, boldy invading the sanctum where the miracle was wrought, and with score and sketches as their evidence, following the gradual or sudden definition of the themes, the progress of the whole, step by step. In trying to read the impulses of Beethoven, they have been wise enough not to confuse themselves, as their forebears have done, with futile speculation as to what part Napoleon, Bernadotte, Plato, or Republicanism may have played in the process. Both perceive that part not to have been nearly so important as has always been supposed.

"No one who understands Beethoven," says Newman, "can doubt that at the back of the notes is a train of thought that remotely corresponds to what we can call by the crude name of a 'poetic idea.' The



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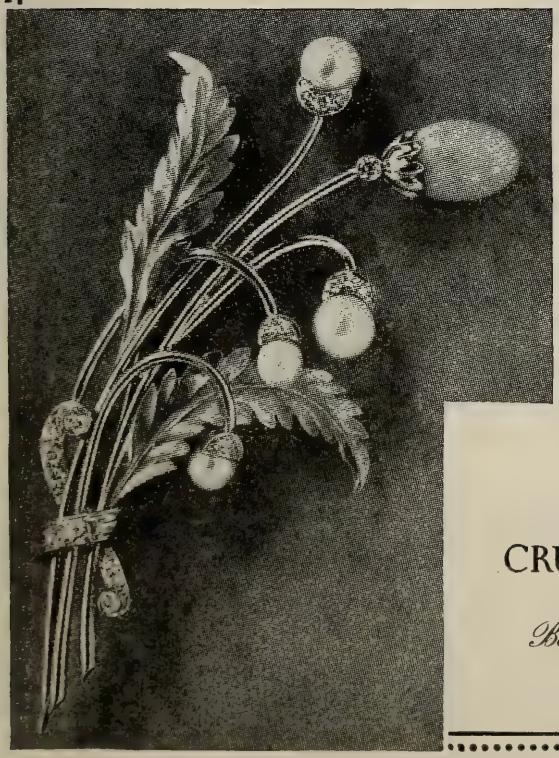
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work is 'absolute' music in that its logic is that of the musical faculty *per se* functioning at its finest; yet assuredly all these affirmations, and doubts and reservations, and bursts of temper and convulsive gestures, and sudden transitions to softer moods are the outcome of a train of thought that ran within the musical one, as a nerve runs in its sheath."

Having thus thrown off the burden of explaining the "poetic idea," Newman is free to examine the functioning of the "musical faculty *per se*," which he does at length. Rolland feels equally free to rid himself of the intervening shadow of Napoleon:

"Let us brush from our path, first of all, the too simple anthropomorphic explanation that builds on the title – 'Bonaparte' – that Beethoven wrote first of all on the title page and then tore out. In a mind like that of Beethoven, wholly absorbed in itself, its passions, its combats, and its God, the external world counts merely as a reflection, an echo, a symbol of the interior drama. Moreover, Beethoven is incapable of seeing the life of other beings as it is: his own is too vast; for him it is the measure of everything; he projects it into everything." . . . If then Napoleon has come into Beethoven's mind it is after the act, when he searches, in the circle of the living men about him, as in a mirror, for a face that shall give back to his solitude the image of his own omnipresent self. But the first gesture of the supposed model suffices to destroy the illusion violently: and the outraged Beethoven tears out the name of Bonaparte.

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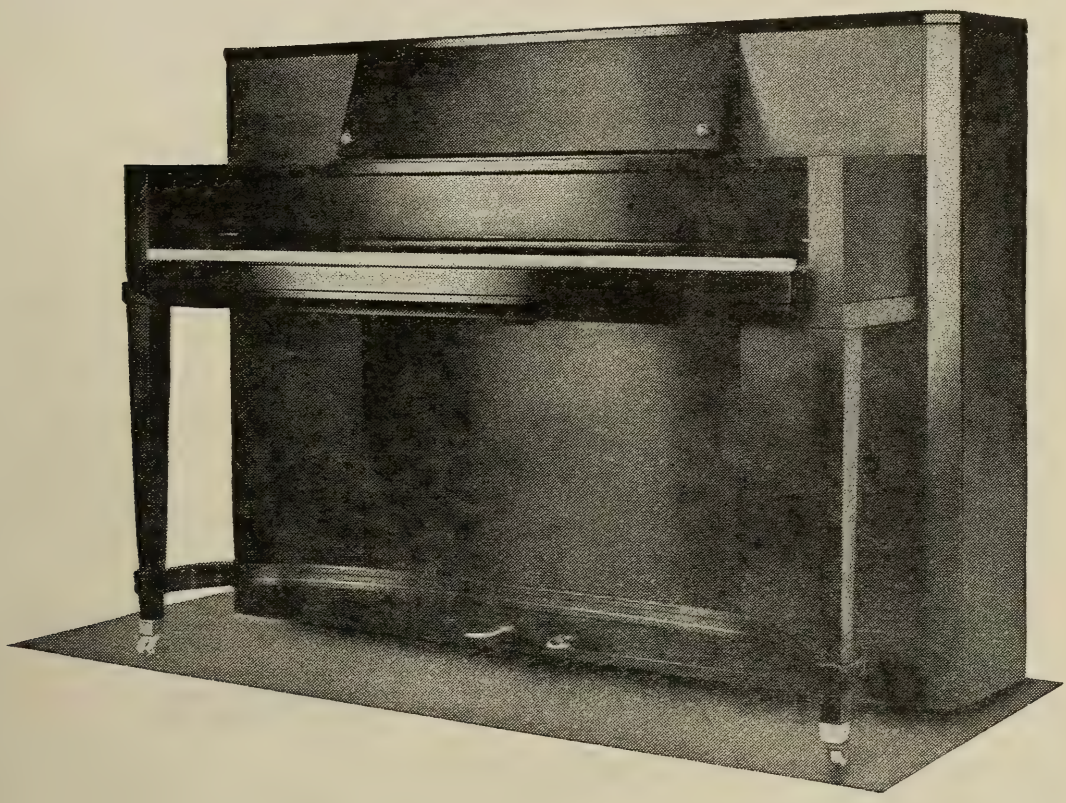
Rolland, by his very nature, is committed to an imaginative interpretation of the "Eroica," but he differs here from Newman mainly in a greater freedom of imagery. To Rolland, the "Eroica" is the manifestation of the "June prime" and plenitude of the growing Beethoven — that rare moment in the life of a great artist when "out of the furnace of Being is projected the flood of the God, the unknown Self."

"In the earliest pages [of the Sketch-Book] appear tentative sketches for the first, second, and fourth movements of the *Eroica;* then come four long sketches, each of them with variants, for the first section of the first movement; then a number of short sketches — and all the rest follows. The brain is taken possession of by the interior vision; Beethoven never pauses now till the work is finished. But what hammering on the anvil, and what a shower of sparks!" The writer shows how in the first movement the general contours, the "melodic peaks, the succession of lights and shades, the sequence of the modulations" took form in the mind of the creator, and conditioned the shaping of his themes. Keeping the metaphor of the forger, Rolland traces the shaping of the symphony step by step. For example the rhythmic theme in sixteenth notes in the first movement which, "with a rhythm like a cavalcade, comes into full being from the first and remains fixed in all the sketches."



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Of the Funeral March, he says:

"But let us return to the Sketch-Book, and be prepared for a surprise. If ever a melody has seemed inspired, if ever a phrase has seemed to find its appointed line at the first attempt, if any work of art conveys the impression that it could never have been written otherwise, that not a single one of its accents or inflections could be changed, for they are part of it from all eternity, it is the principal motive of this Funeral March. Yet the Sketch-Book shows that Beethoven reached it only by slow stages, painfully, sweating blood and tears. The first sketch for it is commonplace. Beethoven, as Nottebohm shows, has had to conquer the melody bar by bar, — nay, note by note, accent by accent."

Of the scherzo:

"Sometimes, however, it happens that the right idea leaps up within him sooner than he had expected, and in a quite unanticipated shape. These interruptions are particularly frequent during this period 1802–1803, when his being and his style are rapidly changing as the result of the inward shocks that are releasing the new man in him. We have an astounding example of this in the third movement of the Eroica, which he commences as a minuet (*M. am Ende Coda fremde St.* [*Stretta?*]) which he carries on in this way as far as the trio (a trio in the old style), and beyond. Then, suddenly, his pen gives a leap. He writes *Presto!* . . . Overboard with the minuet and its formal graces! The inspired rush of the Scherzo has been found!"

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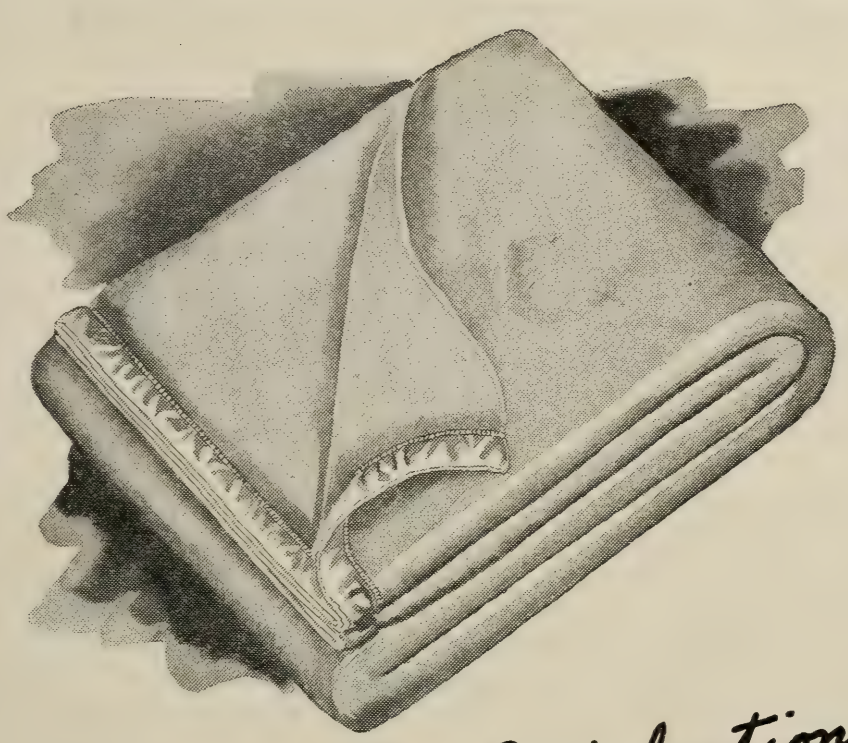
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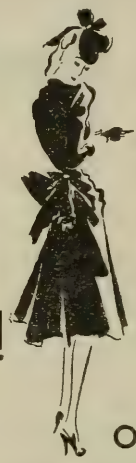
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As for the Finale, Rolland speaks particularly of the bass theme of four notes upon which it is built:

"This motive actually comes from three earlier works, in the course of which Beethoven had had time to discover its real character. And the very gradation of the three works shows us that at first this character was not recognised by Beethoven.

"Begun as a simple dance and brilliant contradance in the ballet *Prometheus* (March 1801), 99 — taken up again as a contradance at the end of 1801 — then in the *Variations,* Op. 35 (spring of 1802), it was still, at the time when the Eroica was being written, regarded by Beethoven as a motive for regular variations of the usual classical kind; no doubt when he began this salon work he had in view, as in *Prometheus,* a sort of final gallop. But as he proceeds to manipulate his theme, throwing all sorts of lights and shadows on it, he comes upon several of its hidden souls, — the elegiac, the funereal, the heroic. When he comes to the largo of the 15th variation he sketches, without being aware of it, a big epic-dramatic scene. In the coda the death of the hero is already announced: an ending on the ordinary lines is impossible! The finale is a fugue with a suggestion of combat about it; the germ of the symphony is there. Having arrived at his goal, Beethoven returns on his steps; and now he recognises the true nature of the theme with which he had been playing, — those four mighty pillars! And the great builder sees the vast spaces he can cover with it. Then he takes it up again as the base for the last movement of the symphony, in which the



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variations expand to epic proportions; the contrapuntal treatment weaves it into a cluster of colossal ogival mouldings." . . .

Mr. Newman progresses, in more cool and factual words, to a very similar result. Of the Eroica sketches, he says:

"Here, more than anywhere else, do we get that curious feeling that in his greatest works Beethoven was *'possessed'* — the mere human instrument through which a vast musical design realized itself in all its marvellous logic. As we study this Sketch Book we have the conviction that his mind did not proceed from the particular to the whole, but began, in some curious way, with the whole and then worked back to the particular. Apparently, here and elsewhere, he is anxiously seeking for the themes upon which to begin to construct a movement; and every one has heard of the many changes through which a theme would go in the sketch books before Beethoven hit upon the final acceptable form of it. But to assume that it was out of the themes that the movement grew is probably to see the process from the wrong end. From the Sketch Books, we get the impression that in some queer subconscious way the movement possessed him as a whole before he began to think out the details; and the long and painful search for the themes was simply an effort, not to find workable atoms out of which he could construct a musical edifice according to the conventions of symphonic form, but to reduce an already existing nebula, in which that edifice was implicit, to the atom, and then, by the orderly arrangement of

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these atoms, to make the implicit explicit. This was not Mozart's way. With Mozart the themes are the first things to be thought of: the composer invents these for their own sake, and then manipulates them according partly to his fancy, partly to rule. With Beethoven we feel that the music has gone through the reverse process, that the themes are not the generators of the mass of the music, but are themselves rather the condensation of this. One is reminded of Pascal's profound saying, 'You would not have sought me unless you had already found me.' "

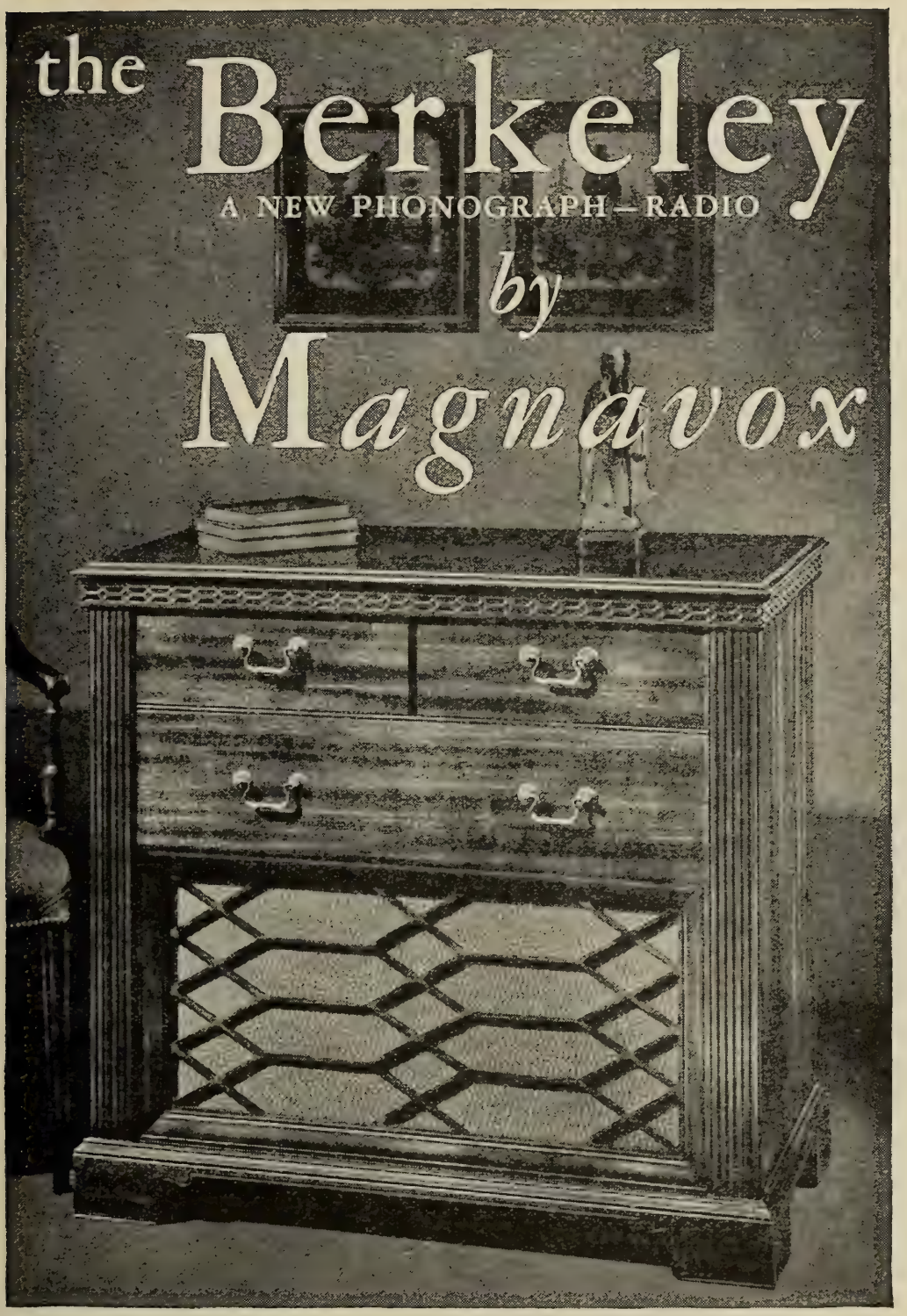


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SYMPHONIC VARIATIONS, "ISTAR," *Op.* 42

By VINCENT D'INDY

Born at Paris on March 27, 1851; died there December 2, 1931

The "Istar" Variations were first performed January 10, 1897, at two concerts: one in Brussels led by Eugène Ysaye, the other in Amsterdam, led by Willem Mengelberg. There was a performance in Chicago under Theodore Thomas, April 23, 1898. Wilhelm Gericke introduced the work in Boston at a concert by this orchestra, February 18, 1899. Subsequent performances at these concerts were given April 13, 1901, December 2, 1905 (Vincent d'Indy guest conductor), November 4, 1912, April 30, 1920, December 11, 1931 (the week following the composer's death), March 29, 1934, April 23, 1937.

The Variations are scored for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, two harps and strings.

The dedication is to the Orchestral Society of the Ysaye concerts.

THE "Istar" Variations are in effect a tone poem, although based upon the variation form in a sort of reversed order. The theme itself does not appear complete and unadorned until the last variation has been heard. The seven variations proceed from the point of complex ornamentation to the final stage of bare thematic simplicity. The music thus bears a formal analogy to the tale of a Babylonian poem, "Ishtar's Descent into Hades," which is believed to have been in the library of Sardanapalus. Ishtar, the daughter of the Moon-god, passes seven gates in her journey to the "Land of No-Return." At each gate the porter strips her of some jewelled decoration, until at last she is brought naked before Allatu, the queen of the nether regions. The world, deprived of the deity whom the Babylonians and Assyrians worshipped as the personification of fertility (both of the earth and of human and animal life), at once began to languish. Sprinkled with the waters of life by Queen Allatu, Ishtar proceeded upwards once more through the seven gates, her ornaments being restored to her, to the light of day.

The following poem, translated from the French version of the original Babylonian, is published in the score (the last lines in prose were added by the French translator):

Toward the immutable land Istar, daughter of Sin, directed her steps, toward the abode of the dead, toward the seven-gated abode where HE entered, toward the abode whence none may return.

.

At the first gate, the guardian stripped her; he took the high tiara from her head.

At the second gate, the guardian stripped her; he took the pendants from her ears.

At the third gate, the guardian stripped her; he took the precious stones that adorn her neck.

At the fourth gate, the guardian stripped her; he took the jewels that adorn her breast.

At the fifth gate, the guardian stripped her; he took the girdle that clasps her waist.

At the sixth gate, the guardian stripped her; he took the rings from her feet, the rings from her hands.

At the seventh gate, the guardian stripped her; he took off the last veil that covers her body.

.

Istar daughter of Sin, has entered the immutable land, she has taken the Waters of Life. She gave the sublime Waters, and thus, before all, has delivered the Son of Life, her young lover.

—*Epic of Izdubar* (6th song).

Philip Hale has told the following exceedingly apt anecdote about d'Indy and his score:

"M. Lambinet, a professor at a Bordeaux public school, chose in 1905 the text *'Pro Musica'* for his prize-day speech. He told the boys that the first thing the study of music would teach them would be logic. In symphonic development logic plays as great a part as sentiment. The theme is a species of axiom, full of musical truth, whence proceed deductions. The musician deals with sounds as the geometri-

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cian with lines and the dialectician with arguments. The master went on to remark: 'A great modern composer, M. Vincent d'Indy, has reversed the customary process in his symphonic poem "Istar." He by degrees unfolds from initial complexity the simple idea which was wrapped up therein, and appears only at the close, like Isis unveiled, like a scientific law discovered and formulated.' The speaker found this happy definition for such a musical work — 'an inductive symphony.' "

The following works of d'Indy have been played at these concerts:

1899, February 17.	Symphonic Variations, "Istar," *Op.* 42.
1900, February 9.	"Medea," Orchestral Suite after Catulle Mandes' Tragedy, *Op.* 47.
1901, April 12.	Symphonic Variations, "Istar."
1902, April 4.	Symphony on a Mountain Air for Orchestra and Pianoforte, *Op.* 25. (Harold Bauer, Pianist.)
1903, October 30.	*"La Forêt Enchantée," Op.* 8.
1904, March 4.	Entr'acte from the opera, "The Stranger."
1905, January 6.	Symphony in B-flat, No. 2, *Op.* 57.
December 1.	Symphony in B-flat, No. 2 (d'Indy conducting). Symphonic Variations, "Istar."
1906, February 9.	Symphony on a Mountain Air. (Heinrich Gebhard, Pianist.)
1907, October 18.	"Wallenstein," Trilogy after the Dramatic Poem of Schiller, *Op.* 12.
1908, April 24.	"Summer Day on the Mountain," *Op.* 61.
1909, November 5.	Symphony in B-flat, No. 2.

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	December 3.	Symphony in B-flat, No. 2.
1911,	November 3.	Symphonic Variations, "Istar."
1914,	March 27.	"Summer Day on the Mountain."
1915,	March 12.	Fantasia for Oboe and Orchestra on French Folk Tunes, *Op.* 31. (Georges Longy, Oboe.)
1918,	April 19.	*"Lied"* for Viola and Orchestra. (Émile Férir, Viola.)
	December 20.	"Wallenstein."
1919,	January 24.	Symphony on a Mountain Air. (Alfred Cortot, Pianist.)
	October 24.	*"Sinfonia Brevis de Bello Gallico,"* No. 3, *Op.* 70.
1920,	January 23.	Symphony in B-flat, No. 2.
	April 30.	Symphonic Variations, "Istar."
	December 23.	*"La Queste de Dieu,"* from *"La Légende de Saint-Christophe,"* Act II, Scene I.
1921,	December 9.	*"Poème des Rivages"* (d'Indy conducting.)
1922,	March 24.	"Wallenstein."
	November 17.	Symphony in B-flat, No. 2.
1924,	January 11.	Symphony on a Mountain Air. (E. Robert Schmitz, Pianist.)
	February 22.	"Summer Day on the Mountain."
1925,	February 13.	Symphony in B-flat, No. 2.
1931,	December 11.	Symphonic Variations, "Istar." ("In Memory of Vincent d'Indy, March 27, 1852–December 2, 1931.")
1932,	January 1.	Symphony in B-flat, No. 2.
1933,	March 17.	Symphony on a Mountain Air. (Soloist, Heinrich Gebhard.)
1934,	March 29.	Symphonic Variations, "Istar."
1937,	April 23.	Symphonic Variations, "Istar."
1939,	October 13.	Symphonic Variations, "Istar."

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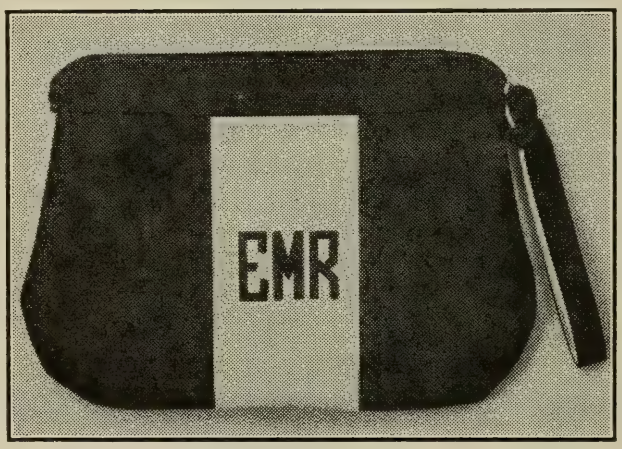
Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *"La Mer."* It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States). It was repeated at the concerts of April 20, 1907, March 1, 1913, December 18, 1915, November 16, 1917, January 14, 1921, November 21, 1924, April 27, 1928, October 11, 1929, October 24, 1930, March 9, 1934, January 24, 1936, October 9, 1936, April 29, 1938.

"La Mer" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, three bassoons, double bassoon, four horns, three trumpets, two *cornets-à-pistons,* three trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, two harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

When Debussy composed *"La Mer: Trois Esquisses Symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *"L'Aprés-midi d'un Faune"* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *"Pelléas et Mélisande"* was a recent event



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(1902). Piano, chamber works, songs were to follow *"La Mer"* with some regularity; of larger works the three orchestral *"Images"* were to occupy him for the next six years. *"Le Martyr de St. Sebastien"* was written in 1911; *"Jeux"* in 1912.

In a preliminary draft* of *"La Mer,"* Debussy labeled the first movement *"Mer Belle aux Îles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *"La Mer."* His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went

*This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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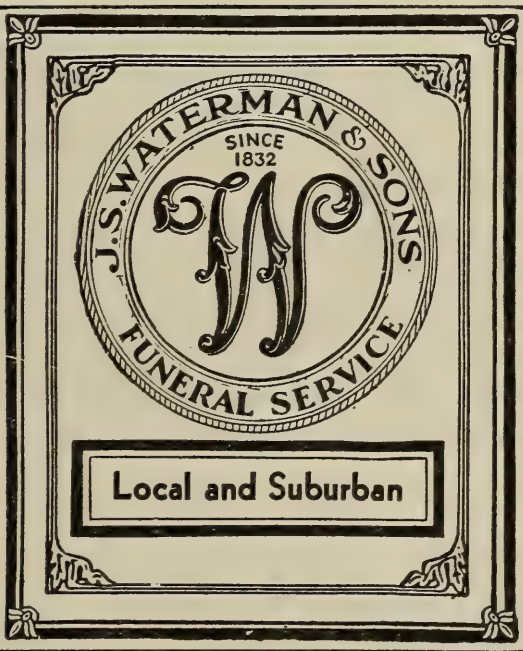
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to the country in the summer of 1903, two years before the completion of *"La Mer,"* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides – and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lives, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

When it was first heard, *"La Mer"* met with a mixed reception. Léon Vallas (in his "Claude Debussy") carefully examines the early



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critical opinions of the work, and notes that many of his admirers were disappointed not to hear more of the Debussy to which they had become accustomed. What they did not take into account was that Debussy, "who was always obsessed by a constant desire to renew his art, had been at pains to write an entirely new type of composition. . . . Possibly, too, the carefully studied but very vigorous interpretation of the work which Camille Chevillard had given at the Concerts Lamoureux was not suited to this type of music, which the spirited conductor did not appreciate in the least." The performances under Debussy himself at the *Concerts Colonne,* January 19 and 26, 1908, were taken at least as authoritative, but opinion was sharply divided, both as to the qualities of the piece and the composer's abilities as a conductor. "On the 19th of January, the battle between the composer's partisans and enemies was particularly lively — cries of bravo were mingled with hisses and abuse. At the conclusion of *'La Mer'* the commotion lasted ten minutes; and during the ensuing performance of Bach's Chaconne by Jacques Thibaud, the disturbance began again, and there was such a din that the violinist was obliged to stop playing." The success of *"La Mer"* in London on February 1, again under the direction of the composer, was very considerable, and without any audible dissenting voice.



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"Interminable arguments arose in 1905 on the subject of these symphonic sketches of *'La Mer';* for in texture they were more complex, denser, and more polyphonic than had been expected and, at the same time, more powerful and grandiose. And yet, they lacked the violence, the tense romantic feeling, which according to some people must inevitably animate a seascape, producing an atmosphere of agitation and upheaval. Today, after a lapse of a quarter of a century, the controversy may be reduced to two schools of opinion: one reproaching Debussy, more or less unconsciously, for not having repeated *'Pelléas'* or the *'Nocturnes';* the other congratulating him on the marvelous manner in which he had renewed his art. No one seems to have noticed that the new score was a development of the third *'Nocturne,'* the *'Sirènes,'* which is also a sea piece."

Pierre Lalo, writing for *Le Temps,* was disillusioned at Debussy's failure to repeat the forceful effect wrought by such simple means in the grotto scene of *"Pelléas."* He had the impression of "beholding not nature, but a reproduction of nature, marvelously subtle, ingenious and skilful, no doubt, but a reproduction for all that. . . . I neither hear, nor see, nor feel the sea."

Gaston Carraud (in *La Liberté*) found, in place of the subtle atmosphere and fresh and delicate sensibility which he had expected

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What this writer deplored in Debussy's new score, M. D. Calvocoressi, who was then among the Parisian critics, welcomed as "a new phase in M. Debussy's evolution; the inspiration is more robust, the colors are stronger, the lines more definite." Louis Laloy, who was always Debussy's prime rhapsodist, wrote in the same vein. Until that time his music had been "an art made up of suggestions, nuances, allusions, an evocative art which awoke in the hearer's soul echoes of thoughts that were not merely vague, but intentionally incomplete; an art capable of creating delightful impressionistic pictures out of atmospheric vibrations and effects of light, almost without any visible lines or substance. Without in any way abandoning this delicate sensitiveness, which is perhaps unequalled in the world of art, his style has today become concise, decided, positive, complete; in a word, classical."

It would be hard to think of a score more elusive than *"La Mer"* to minute analysis. The cyclic unity of the suite is cemented by the recurrence in the last movement of the theme in the first, heard after the introductory measures from the muted trumpet and English horn. A theme for brass, also in the opening sketch, becomes an integral part of the final peroration. Music to set the imagination aflame, it induced from the pen of Lawrence Gilman one of his most evocative word pictures:

"Debussy had what Sir Thomas Browne would have called 'a solitary and retired imagination.' So, when he essays to depict in his music such things as dawn and noon at sea, sport of the waves, gales and surges and far horizons, he is less the poet and painter than the spiritual mystic. It is not chiefly of those aspects of winds and waters that he is telling us, but of the changing phases of a sea of dreams, a chimerical sea, a thing of strange visions and stranger voices, of fantastic colors and incalculable winds — a phantasmagoria of the spirit, rife with evanescent shapes and presences that are at times sunlit and dazzling. It is a spectacle perceived as in a trance, vaguely yet rhapsodically. There is a sea which has its shifting and lucent surfaces, which even shimmers and traditionally mocks. But it is a sea that is shut away from too curious an inspection, to whose murmurs or imperious commands not many have wished or needed to pay heed.

"Yet, beneath these elusive and mysterious overtones, the reality of the living sea persists: the immemorial fascination lures and enthralls and terrifies; so that we are almost tempted to fancy that the two are, after all, identical — the ocean that seems an actuality of wet winds and tossing spray and inexorable depths and reaches, and that uncharted and haunted and incredible sea which opens before the magic casements of the dreaming mind."

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Music is not music until it sounds. The way to set Americans composing is to play their pieces. In the land of his adoption Dr. Koussevitzky, who believes passionately in the future of American music, has made himself godfather to a native art, and in the fifteen years of his conductorship he has played 120 works by forty-six American composers. These have ranged from the classic and romantic styles of men like Foote and Chadwick, born in the 1850s, to extravagantly modernistic works of young men now in their twenties or thirties. These young fellows are grateful to the bottom of their hearts for the hearings that have been given them. One has testified that it was the ringing performance of his First Symphony here which made it possible for him to compose his Third, which was played superbly yesterday afternoon. And night before last, at a tableful of these native composers, who sat them down to a sort of Moravian love-feast — wax lights, flowers, food, coffee and all — the wonder was voiced that in this conservative city, where tradition is stronger than almost anywhere else in America, the first classic orchestra of the land should have been the one most hospitable to their daring experimentations in symphonic form. The explanation is that we are believers in free speech, whether or not we agree with the speech thus freed. The freedom is more vital than the speech.

In whatsoever land or time, if first-rate work is to be achieved in an art there should be access to some art-form in its very finest flower. It is thus that standards of excellence are set. In the Boston of today the Symphony Orchestra is such a pacemaker. It is the best of its kind, and its kind is the supreme art of our modern world. That is, we have at our doors one of the finest — if not *the* finest — musical instrument in existence. Like an electric shock it energizes all who touch it. It shames mediocrity out of countenance, it advertises to the world that the Boston of song and story, the old cultural capital, the academy of the arts, still lives and flourishes. We Bostonians are actually as Florentines of the 15th century dwelling at elbows with living masterpieces fresh from brush and chisel.

"It may be now that the kingdom's coming
"In the Day of Jubilee."

— Editorial in *The Boston Globe,* October 7, 1939.

Second Programme

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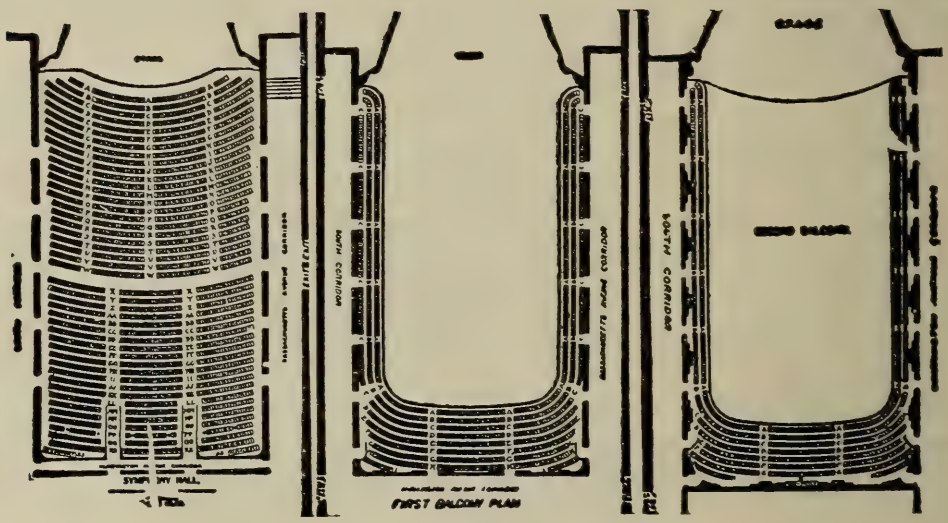
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY AFTERNOON, October 20, *at* 2.30 *o'clock*

SATURDAY EVENING, October 21, *at* 8:15 *o'clock*

Bruckner.....Symphony No. 7, in E major

I. Allegro moderato
II. Adagio: Sehr feierlich und langsam
III. Scherzo: Allegro; Trio: Etwas langsamer
IV. Finale: Bewegt, doch nicht schnell

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Debussy.....Rhapsody for Orchestra and Saxophone

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I. Minuet of the Will-o-the-Wisps
II. Dance of the Sylphs
III. Hungarian March (Rakoczy)

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SYMPHONY NO. 7 IN E MAJOR

By ANTON BRUCKNER

Born at Ansfelden, in Upper Austria, September 4, 1824;
died at Vienna, October 11, 1896

The Seventh Symphony was composed in the years 1882 and 1883. It had its first performance at the Gewandhaus Concerts in Leipzig, Arthur Nikisch, conductor, December 30, 1884.

The first performance in the United States was at Chicago by the orchestra of Theodore Thomas, July 29, 1886. Mr. Thomas conducted the Symphony in New York at a concert of the Philharmonic Society, November 13, 1886. The first performance in Boston was at a Boston Symphony concert led by Mr. Gericke, February 5, 1887. Dr. Muck conducted the Symphony December 1, 1906; Mr. Fiedler, February 12, 1910, and January 5, 1912; Dr. Muck, January 4, 1913, and November 19, 1915; Dr. Koussevitzky, October 26, 1934, and March 6, 1936.

The orchestra required consists of the usual wood winds in two's, in the brass four Wagnerian tubas and one bass tuba, in addition to the customary horns and trumpets.

The score bears the dedication: "To his Majesty, King Ludwig II of Bavaria, in deepest reverence."

THE Seventh Symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught at Vienna under the shadow of virtual banishment from its concert

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halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the "music of the future" with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

On December 29, 1884, Hugo Wolf, the intrepid Wagnerian, asked the rhetorical question: "Bruckner? Bruckner? Who is he? Where does he live? What does he do? Such questions are asked by people who regularly attend the concerts in Vienna."

The answer came from Leipzig, where, on the next day, a young enthusiast and ex-pupil of the sixty-year-old Bruckner gave the Seventh Symphony its first performance. The place was the Gewandhaus; the conductor, Arthur Nikisch. It was one of his flaming readings — an unmistakable act of revelation which the audience applauded for fifteen minutes. As Bruckner took his bows, obviously touched by the demonstration, one of the critics was moved to sentiment: "One could see from the trembling of his lips and the sparkling moisture in his eyes how difficult it was for the old gentleman to suppress his deep emotion. His homely but honest countenance beamed with a warm inner happiness such as can appear only on the face of one who is

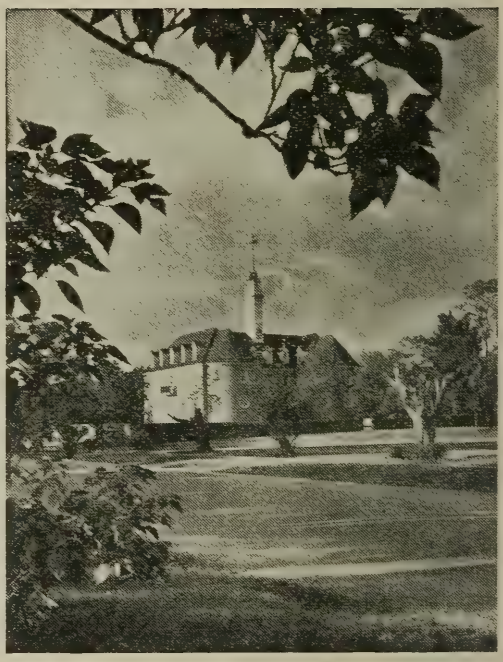
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2. RAVEL "Daphnis and Chloe" *(Suites Nos. 1 and 2)*

INTERMISSION

3. MOZART Symphony in C major, No. 34 *(K. 338)*
4. WEINBERGER Variations and Fugue "Under the Spreading Chestnut Tree" *(First Time in Boston)*

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too good-hearted to succumb to bitterness even under the pressure of most disheartening circumstances. Having heard his work and now seeing him in person, we asked ourselves in amazement, 'How is it possible that he could remain so long unknown to us?' "

The symphony of the hitherto almost unknown Bruckner made a quick and triumphant progress. Hermann Levi gave it in Munich (March 10, 1885) and made the remark that this was "the most significant symphonic work since 1827." An obvious dig at Brahms, who had lately made some stir in the world with three symphonies. Karl Muck, another youthful admirer of Bruckner, was the first to carry the symphony into Austria, conducting it at Graz. Even Vienna came to it (a Philharmonic concert led by Richter, March 21, 1886). Bruckner tried to prevent the performance by an injunction, fearing further insults, but the success of the work drowned out the recalcitrant minority. Even Dr. Hanslick was compelled to admit that the composer was "called to the stage four or five times after each section of the symphony," but he held out against the music with the stubbornness of a Beckmesser, finding it "merely bombastic, sickly, and destructive."

On Wagner's death, February 13, 1883, the *Adagio* was at once associated with his memory, although this movement had been completed in October, 1882. The biographers refer to this as the *adagio* of "premonition," and indeed Bruckner welcomed the connection between this poignant movement and the memory of the "great Master." He wrote to Felix Mottl about a coming performance in Karlsruhe, in 1885, mentioning in connection with the *adagio:* "Funeral music for tubas and horns" and "Please take a very slow and solemn tempo. At the close in the dirge (in memory of the death of the Master), think of our Ideal! – Kindly do not forget the *fff* at the end of the Dirge."

Philip Hale adapted the following analysis from the notes of Johannes Reichert, prepared for concerts of the Royal Orchestra in Dresden:

First movement: *Allegro moderato,* E major, 2-2. The first theme is announced by horn and violoncellos against the violins, tremolo, and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a *diminuendo,* and the mood becomes more nervous, more uncertain. The second theme, one of complaint, is given to oboe and clarinet, with horns and trumpet in the accompaniment. This theme with its peculiar instrumentation and its changing tonality is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It

may here be said that Bruckner delighted in this manner of varying a theme. A mighty *crescendo* is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*). The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears *piano* (violoncellos and horn); there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and is given to the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of choral character, others based on the "contrapuntal figure." The great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Second movement: *Adagio, sehr feierlich und langsam* (in a very solemn and





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slow manner), C-sharp minor, 4-4. This movement is thought by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize his irregular genius. The *Adagio* was played in cities of Germany in memory of the composer shortly after his death, as at the Philharmonic Concert, Berlin, led by Mr. Nikisch, October 26, 1896.

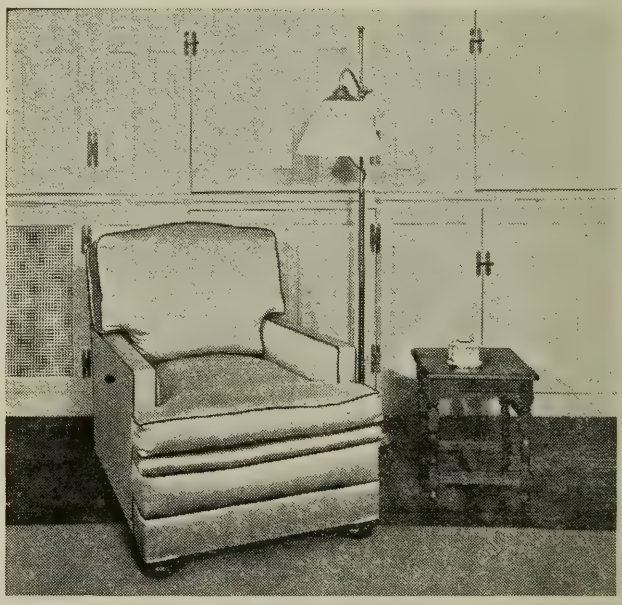
In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the *Adagio* is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (*moderato,* F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood wind instruments and strings in alternation. There is a great *crescendo* with bold modulations until the entrance, C major, of the chief theme (second violins, supported by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a *crescendo* of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Third movement: *Scherzo: Sehr schnell* (very fast), A minor, 3-4. This *scherzo*

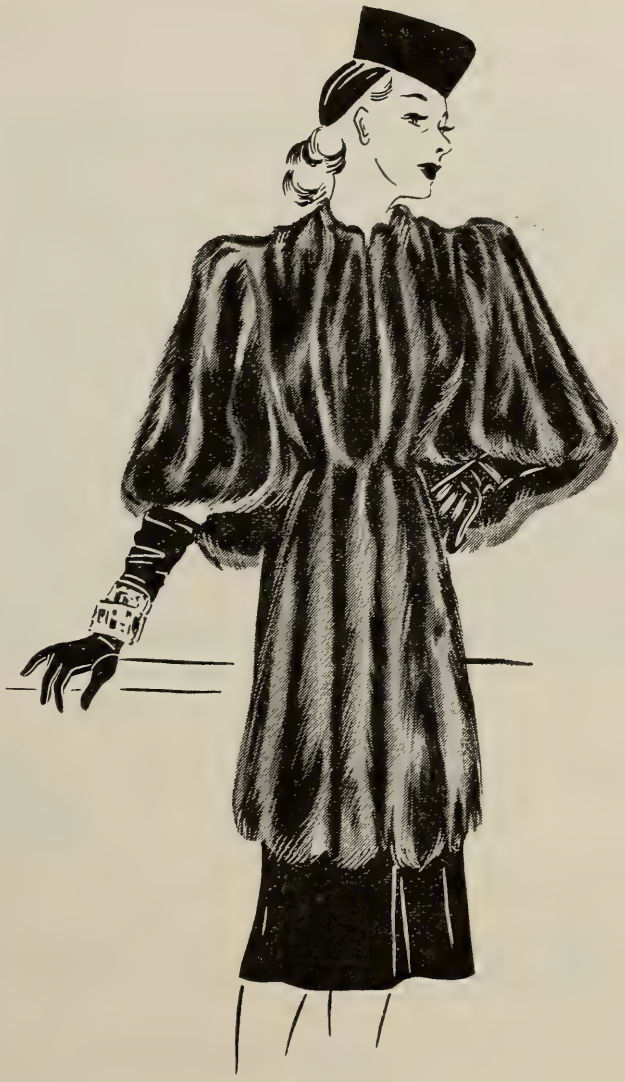
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is based chiefly on two themes, — the first for trumpet (*piano*), then clarinet, with a figure for strings; the second, a wild and raging one. This section ends after a great crescendo. Drum beats lead to the Trio, F-major, *Etwas langsamer* (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the scherzo theme, but the Trio is in all respects in marked contrast to the *Scherzo,* which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

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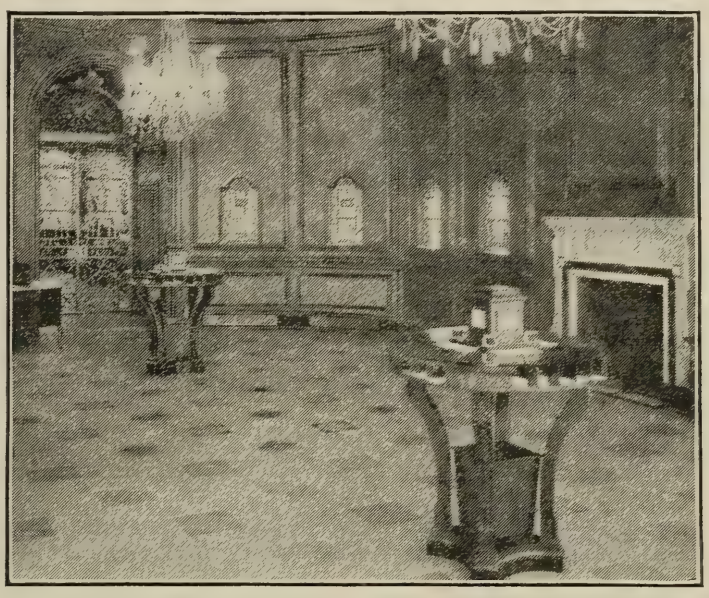
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SIGURD RASCHER

SIGURD M. RASCHER was born in Elberfeld, Germany, in 1907, of a Swiss father and an English mother. He obtained his first systematic musical instruction at the *Hochschule für Musik* in Stuttgart. He left the school at the age of twenty-one to play the saxophone in popular orchestras in various parts of Europe. In 1931 he returned to Stuttgart to complete his studies, and obtained his diploma with the highest honors for the instrument. Since 1933 he has made concert tours of Europe. Between engagements as teacher at the Royal Danish Conservatory in Copenhagen, and the *Musikkonservatorium* at Malmö, Sweden. Mr. Rascher has continued to exploit in public the serious side of his instrument. He states that he has "left jazz to prove in serious concerts that the saxophone deserves as honorable a place in music as any other instrument." Concertos and sonatas have been dedicated to him by Glazounov, Coates, Ibert, Larsson, and Hindemith. Mr. Rascher has played in many European cities, and toured Australia in 1938. His present appearances are his first in this country.



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died at Paris, March 25, 1918

Debussy composed his Rhapsody for Saxophone between the years of 1901 and 1908, according to his own inscription upon his last sketch. This sketch was delivered in 1911 to Mrs. Richard J. Hall (née Elise B. Coolidge), who had commissioned the piece. The manuscript is inscribed *"Esquisse d'une 'Rhapsodie Mauresque' pour orchestre et saxophone principal — à Madame E. Hall avec l'hommage respectueux de Claude Debussy, 1901–1908."*

After the death of Debussy, the sketch was filled out in full orchestration by Roger-Ducasse, and published by Durand in 1919 as *"Rapsodie pour Orchestre et Saxophone, (1903), à Madame Elise Hall, Présidente de l'Orchestral Club de Boston."* This version had its first performance at the *Société Nationale* on May 11, 1919, in Paris, André Caplet conducting, and the saxophone player Mayeur taking the solo. The Rhapsody was performed at the concerts of the Boston Symphony Orchestra on February 12, 1932, when Louis Speyer played the solo upon the English horn (no mention of the English horn by Debussy comes to light in reference to this part). The version of the Rhapsody here played by Mr. Rascher was made by Ernest Ansermet. M. Ansermet had added to the saxophone part from passages given by Roger-Ducasse to the clarinet, oboe, bassoon, etc.

The orchestration calls for alto saxophone in E-flat, 3 flutes, 2 oboes and English



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horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, cymbals, tambourine, triangle, harp, and strings.

DEBUSSY was approached, presumably in the year 1901, by Mrs. Richard J. Hall of Boston who, as a player upon the saxophone, desired him to compose a piece for that instrument with orchestra. Mrs. Hall had identified herself, in 1899, with the Boston Orchestral Club, an organization of amateurs, which had existed since 1884. The Club in 1899 took on an unaccustomed French character. Georges Longy became the conductor; the personnel was listed under the heading *"L'Orchestre,"* and French numbers predominated on every programme, with the frequent legend: " (First time)." There were many pieces for saxophone, ordered by Mrs. Hall, mostly from French composers, and played by her.*

The Rhapsody which she ordered from Debussy was not heard at the Boston Orchestral Club for the good reason that when its concerts came to an end in 1911, the piece still stood in Debussy's possession as a fragmentary sketch. The truth was, as Debussy's letters

* The programmes of the Boston Orchestral Club at Jordan Hall list these pieces: in 1901, Loeffler's *"Divertissement Espagnol"*; in 1903, Longy's "Impression"; in 1904, d'Indy's *"Choral Varié"*; in 1906, Sporck's "Legend" and Caplet's "Impressions of Autumn." Mrs. Hall also appeared at the concerts of the Longy Club in Georges Longy's "Lento" in 1905, and Caplet's *"Légende,"* both pieces which had been written for her.



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clearly show, that the composer was very far from enthusiastic to produce music for the saxophone. "The Americans are proverbially tenacious," he wrote to his friend Messager on June 8, 1903. "The *femme-saxophone* landed in Paris eight or ten days ago, and is inquiring about her piece. Of course I assured her that with the exception of Rameses II it is the only subject that occupies my thoughts. All the same, I have had to set to work on it, so here I am searching desperately for novel combinations calculated to show off this aquatic instrument."

Debussy found himself in the embarrassing position of having accepted and used up the fee for a commission alien to his inclinations and experience. The saxophone was of course at that time unfamiliar, a curiosity used occasionally and episodically for special color effects in orchestral scores, sometimes met with in brass bands, but, with modern jazz not invented, quite free of its present disreputable associations.* Debussy was too conscientious, too self-exacting an artist to dash off carelessly a display piece for an instrument which he did not thoroughly understand. "The saxophone," he wrote to Pierre

* "It is a pleasure to learn," wrote the critic of the *Boston Journal*, January 6, 1903, "that Mr. Loeffler has already written a piece for Mrs. Hall, and that Debussy and d'Indy are now at work on pieces for this sombre, melancholy, mysterious instrument."

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Louys, "is a reed instrument with whose habits I am not very well acquainted. I wonder whether it indulges in romantic tenderness like the clarinet." He may have hoped to better his acquaintance with the saxophone when Mrs. Hall visited Paris in 1904 and performed d'Indy's *"Choral Varié"* at the *Société Nationale.* The effect upon him was quite the opposite, according to Vallas, and although Mrs. Hall was a player of considerable expertness, "He thought it ridiculous to see a lady in a pink frock playing on such an ungainly instrument, and he was not at all anxious that his work should provide a similar spectacle."

The Rhapsody hung fire despite his persisting good intentions, probably because to make a fair copy with every orchestral detail filled in would have taken many precious hours from such more absorbing scores as *"La Mer,"* which he was working on between the years 1903 and 1905.

The composer may have considered his honor redeemed when at last he sent her in 1911 a sketch with practically the full notation, written on three or four staves, the solo part complete but the instrumentation only occasionally indicated in pencil. This sketch was, of course, of no practical use to Mrs. Hall. In 1919, after the death of the composer, Roger-Ducasse wrote a full score from the sketch, and the music was at last published and performed in Paris.



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M. Roger-Ducasse has been meticulously faithful to the composer's intentions. He has not changed a note of the solo and has adhered to the pencilled directions except in the most insignificant details.*

The Rhapsody begins *très modéré* in C-sharp minor, with a basic thematic phrase for the violins which is to find later recurrence. This short introductory portion in moderate tempo contains a brief unaccompanied cadenza for the saxophone. There is no other, nor does Debussy at any point push forward the instrument in a displayful vein. It is written almost throughout as no more than a prominent voice in the general orchestral texture. There may be significance in the subtitle "for orchestra and saxophone," and it is well to remember that the sketch is inscribed *"pour orchestre et saxophone principal,"* a phrasing which he also used in his Rhapsody for Clarinet.

* Leon Vallas in his life of Debussy makes the statement that in the "rough draft" he delivered to Mrs. Hall, "he even left some bars blank and some of the 'bridges' incomplete." This is not true; the writer must have based his statement upon the earlier sketch which, together with the final manuscript of Roger-Ducasse, is in the possession of the Paris *Conservatoire.* The manuscript which Debussy sent to Mrs. Hall has been loaned by the family estate to the New England Conservatory of Music, and is by the courtesy of the Conservatory now on exhibition at Symphony Hall. Examination of this manuscript will show that Debussy, of necessity leaving endless details of instrumental combination to the discretion of the arranger, nevertheless provided the notation in full until a point beginning 87 bars from the end, when he left 24 bars, the larger part of two manuscript pages, as no more than a single melodic line.

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After 38 bars, there begins the *allegretto scherzando* which dominates the Rhapsody. It is in a 6-8 rhythm with a plain Spanish suggestion accentuated according to Debussy's indications by the military drum and tambourine. The rhythm recurs persistently, leading to intriguing ramifications and complexities. The color of the solo instrument is relieved, again under Debussy's directions, by important solos for the oboe and flute.

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The "Chamber Concertino" which Ibert wrote for the saxophone was composed in 1935. It had its first performance at a concert of *"Le Triton"* in Paris on May 2 of the year of its composition, when it was referred to in the programme as an "allegro for saxophone and small orchestra." The soloist was Sigurd Rascher, to whom the score is dedicated. It was performed under its present title at the Music Festival in Barcelona, April, 1936, and at a Promenade Concert in London, Sir Henry Wood conducting, September 12, 1936, in each case with Mr. Rascher as soloist.

The solo instrument is the alto saxophone in E-flat. The score calls for eleven accompanying instruments, flute, oboe, clarinet, bassoon, horn, trumpet, and five strings. The parts, of course, can be doubled if required.

MONSIEUR IBERT has treated the saxophone not as an instrument of jazz or lush sentiment, but, in the words of a French critic, "with a typical clarity, delicacy, balance, and a fantasy consistent with

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an impeccable style." Roger Vinteuil remarked of the first performance in Paris that the piece "went like a dream."

There are three movements, the slow movement and finale being continuous. The Concertino opens with a few measures in which the trumpet and horn predominate before the saxophone makes its entrance with the principal theme. A second and broader melody lightly accompanied is in contrast to the energetic and displayful theme. The *larghetto* begins with a solo for the saxophone unaccompanied until chords from the strings lend their support. The trumpet adds a counter melody which in development leads up to the final *animato molto,* thematically allied with the opening section. The finale, working up to a brilliant close, exploits the fullest possibilities of the instrument, a cadenza taking its traditional position before the end.

~

Jacques Ibert was a pupil at the *Conservatoire* in Paris, studying under André Gédalge when, in 1914, the war intervened. He enlisted in the French navy and eventually served as officer in the naval reserve. At the conclusion of the war, he resumed his study of music with Paul Vidal and took, in 1919, the *Prix de Rome,* which had been suspended since 1915. He was then twenty-nine. He lived in Rome until 1922, occupying the same "romantic sunny tower" that had

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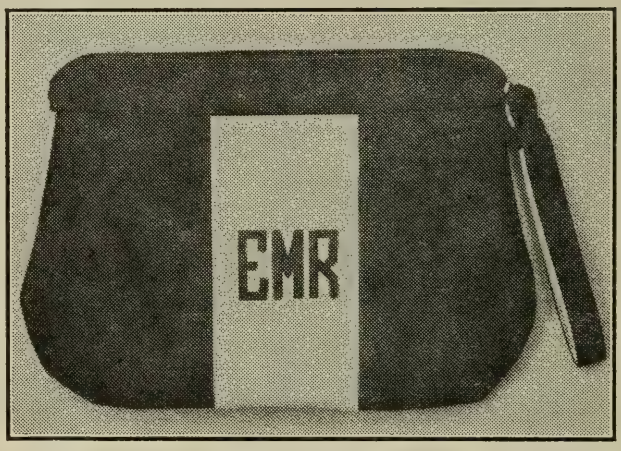
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been the studio of Charpentier. His *"Escales,"* composed in 1922 and widely performed, was the music that first made him known abroad. Ibert has written a considerable amount of music in the years succeeding. In 1937 he was appointed Director of the Villa Medici in Rome, the first musician to hold this post.

His light opera *"Le Roi d'Yvetot"* was brought out at the *Opéra Comique* in 1930. Other stage pieces have been the opera *"Persée et Andromedé"* (after Jules Laforgue's "Legendary Morality," in 1922). *"Le Jardinier de Samos"* (1923), intended for stage presentation, was never produced; an orchestral suite was drawn from it. He set Rostand's *"L'Aiglon"* (in collaboration with Arthur Honegger, in 1937), mounted at the Opéra in Paris to open the season in 1937. *"Angélique,"* a one-act opera, was produced by the State Opera in Vienna in the same year; also in collaboration with Honegger he wrote *"Les Petites Cardinals."* His ballets include *"L'Eventail de Jeanne"* (1929), in collaboration; *"Diane de Poitiers"* (produced by Ida Rubinstein in Paris in 1934); "Gold Standard" (1935); and *"Les Rencontres,"* from which a suite was taken. Orchestral works in addition to *"Escales"* are *"Noël en Picardie"* (1914); *"Féerique"* (1925); the symphonic poem *"Ballade de la Geôle de Reading"* (after Oscar



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Wilde), 1921; *"Chant de Folie,"* for chorus and orchestra (1923–24); Concerto for Violoncello (with accompaniment of Wind Instruments, 1925). Chamber works include a Capriccio for ten instruments (Venice Festival, October 1938); *"Jeux,"* a Sonatina for flute and piano; a Sonata for violin and piano; a string quartet *"Pièces Anépigraphes";* and Two Movements for two flutes, clarinet and bassoon; *"Divertissement,"* for chamber orchestra. He has composed numerous songs and pieces for piano and for organ. He has contributed music to several films.

"In whatever Jacques Ibert presents to his hearers," André George has written, "there is clarity and good quality, an impression of work well done. . . . There is always about his music, as about his person, an air of good fellowship and delicate amiability that shows the artist of breeding. He pleases without trifling. Generously gifted as he is in many directions, his musical temperament expands with singular felicity in the orchestra, where he revels in the subtlest management of exquisite sound values. . . . His music is always found to reflect his apt sense of color and his gifts for contriving those iridescent effects which are so striking a feature of his work."

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The following works of Ibert have been performed by this orchestra:

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Oct. 22, 1926.	*"Les Rencontres."* (First performance in America.)
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This opening may have seemed a bit sanguine to a reader of 1860 when the book appeared, and when the saxophone was still a rare and curious hybrid in the family of instruments. The last twenty-five years have vindicated the inventor and his biographer.

Adolphe Sax (1814–94) was a musician and instrument maker of Dinant, Belgium. He grew up in the workshop of his father, Charles Sax, a famous maker of instruments, working beside his brother Alphonse, who likewise was to devote himself to the improvement of musical mechanisms. Adolphe, having studied the flute and clarinet at the Brussels Conservatoire, used his knowledge toward the betterment of their fingering and tonal response. Clarinets particularly oc-

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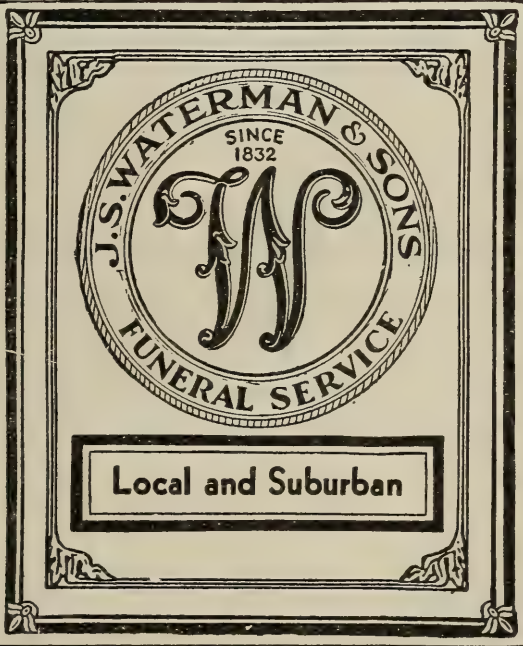
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cupied him. He improved the bass clarinet and invented the double-bass clarinet.

Deep in his clarinet problems, he made the singular experiment of fitting a clarinet mouthpiece, with its single reed, upon a brass instrument. A clarinet of brass would have differed little from a wooden one. But Sax contrived a horn of conical bore, that property which gives all of the brass family their distinguishing timbre. The resulting blend of dulcet sweetness and penetrating power was arresting. The clever craftsman contrived his stops and keys for fluent manipulation.

In 1842, he went to Paris armed with a rather formidable outfit of wind instruments — notably his reed-brass invention, which he called the "saxophone." Sax was hampered by an entire lack of funds to promote his cause. It was not long before such musicians as Berlioz, Kastner, and Halévy had raised funds to establish him.

He exhibited his various instruments at the French Exposition of 1844, when, on account of the inability of any other musician to handle a totally new instrument, he was forced to play the saxophone himself. Various musical notables of Paris became actively interested in the possibilities of the saxophone. Habeneck commended it, Fétis wrote about it, Meyerbeer and Auber used it in certain scores. Rossini



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bestowed upon its special quality one of his *bon mots*: "The most beautiful tone paste that I know" (*"la plus belle pâte de son que je connais"*). Berlioz described the instrument with enthusiasm in his treatise on instrumentation, an enthusiasm, however, which did not lead him to actual use of the instrument:

"These instruments, newly added to the orchestra, have rare and excellent qualities. They are gentle and yet penetrating in their high notes, full and solid in their depth and most expressive in their middle register; altogether a most uncommon sound, in a certain measure like the sound of the violoncello, the clarinet and the English horn, with a certain half-metallic mixture which somehow lends it an unusual charm. Lively and just as suitable for quick passages as for lovely melodious ones and for religious and dreamlike harmony effects, the saxophone is of great value to every kind of music, but especially in slow, dreamy pieces. Clever composers will in time produce marvelous effects by uniting it with the family of clarinets or by different combinations."

Sax took out a patent for a new bugle which he called the "saxhorn," and a "saxo-tromba" which more nearly approached the trumpet family. In 1846 he registered for patent the saxophone, but rival instrument makers of Paris opposed the patent on the technical grounds that it had already been demonstrated in public. Sax re-



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torted by withholding his invention for a year, and challenging them to produce something comparable. This they could not do. Eventually he obtained not only his patent but a government monopoly for the French military bands. Saxophones accordingly were firmly planted in the official band music, displacing horns, oboes and bassoons.* Sax enjoyed many honors in his day, took medals at later exhibitions, and had illustrious support. Nevertheless his lack of business acumen resulted in his bankruptcy in 1852. In 1877, having again fallen into adversity, he was forced to sell his entire collection of instruments.

The saxophone, persisting in brass bands, met with only occasional use in orchestral music, mostly in France from such composers as Meyerbeer, Saint-Saëns, Thomas, Bizet and d'Indy. Outstanding modern instances of the employment of the saxophone are generally familiar. Strauss' use of a quartet of saxophones in his "Symphonica Domestica" is often quoted. From the time of the emergence of the jazz band, about 1915 or 1916, the saxophone, becoming a household object, has inevitably insinuated itself, together with jazz rhythms, into symphonic music. Those who attend concerts need only be reminded of what Ravel has done in "Bolero" and in his orchestration of Moussorgsky's "Pictures at an Exhibition."

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By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869

Berlioz composed his Dramatic Legend in 1845 and 1846. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846. The Cantata was first performed in America February 12, 1880, when Dr. Leopold Damrosch introduced it in New York. Mr. B. J. Lang conducted the first Boston performance on May 14 of the same year. There were three performances by Mr. Lang in that year, and in the last two of them Georg Henschel and Lillian Bailey were soloists. The Cantata as a whole was performed at the concerts of the Boston Symphony Orchestra on November 30, 1934, the Cecilia Society chorus assisting.

The three excerpts were last performed in this series March 23, 1934.

Berlioz based his text upon Gerard de Nérval's translation of Goethe's "Faust."

The "Minuet of the Will-of-the-Wisps" is scored for two flutes and two piccolos, two oboes, two clarinets and bass clarinet, four bassoons, four horns, two trumpets and two cornets, three trombones, tympani (two players), triangle, cymbals and strings.

The "Ballet of the Sylphs" is scored for two flutes and piccolo, two clarinets, two tympani, two harps and strings.

The "March" is scored for two flutes and piccolo, two oboes, two clarinets, four bassoons, four horns, two trumpets and two cornets, three trombones and tuba, tympani, bass drum, cymbals, snare drum, triangle and strings.

THE *"Minuet des Follets"* and the *"Ballet des Sylphes,"* instrumental interludes in Berlioz's cantata, *"La Damnation de Faust,"* were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and beguile her heart, that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and then the "dance of the sylphs," with this direction: "The spirits of the air hover awhile around the slumbering Faust, then gradually disappear."

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from *piano* to *fortissimo,* a fragmentary

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da capo, and a closing episode, swift and light, the piccolo uppermost. This *presto* is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The *"Ballet des Sylphes"* is in an ethereal *pianissimo* throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and a delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the "March" in Vienna, in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it into *Faust,* by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain. A German critic considered it most extraordinary in me to have made Faust travel in such a place. I do not see why, and I should not have hesitated in the least to bring him in in any other direction if it would have benefited the piece. I had not bound myself to follow Goethe's plot, and the most eccentric travels may be attributed to such a personage as Faust, without transgressing the bounds of possibility. Other German critics took up the same thesis, and attacked me with even greater violence about my modifications of Goethe's text and plot, just as though there were no other *Faust* but Goethe's, and as if it were possible to set the whole of such a poem to music without altering its arrangement. I was stupid enough to answer them in the preface to the 'Damnation of Faust.' I have often wondered why I was never reproached about the book of 'Romeo and Juliet,' which is not very like the immortal tragedy. No doubt because *Shakespeare was not a German.* Patriotism! Fetishism! Cretinism!"

Third Programme

FRIDAY AFTERNOON, October 27, *at* 2:30 *o'clock*

SATURDAY EVENING, October 28, *at* 8:15 *o'clock*

Sibelius.....“Tapiola,” Tone Poem, *Op.* 112

Rimsky-Korsakov.....“Dubinushka,” Russian Folk Song, *Op.* 62

Rimsky-Korsakov.....“The Battle of Kerjenetz,” Tone Picture from the Opera, “The Invisible City of Kitej and the Virgin Fevronia”

Roy Harris.....Symphony No. 3 (In one movement)

INTERMISSION

Schumann.....Symphony No. 1 in B-flat, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II
IV. Allegro animato e grazioso

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Tuesday at 4:45 o'clock, in the Lecture Hall.

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Tuesday	Afternoon	Oct. 31 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Nov. 3 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 4 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Nov. 10 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 11 at 8.15	Symphony Hall	Boston
†Tuesday	Afternoon	Nov. 14 at 4.00	Symphony Hall	Boston
Thursday	Evening	Nov. 16 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Nov. 17 at 2.30	Symphony Hall	Boston
Saturday	Evening	Nov. 18 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Nov. 21 at 8.15	Bushnell Memorial Hall	Hartford
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Saturday	Afternoon	Nov. 25 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Nov. 28 at 8.30	Metropolitan Theatre	Providence
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Friday	Afternoon	Dec. 29 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 30 at 8.15	Symphony Hall	Boston

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Arthur Foote.....Suite in E major for String Orchestra, *Op.* 63

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III. Dialogue du vent et de la mer

INTERMISSION

Beethoven.....Symphony No. 3 in E-flat major, “Eroica,” *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace; trio
IV. Finale: Allegro

Full Season Announcement of this Series on pages 72 and 73

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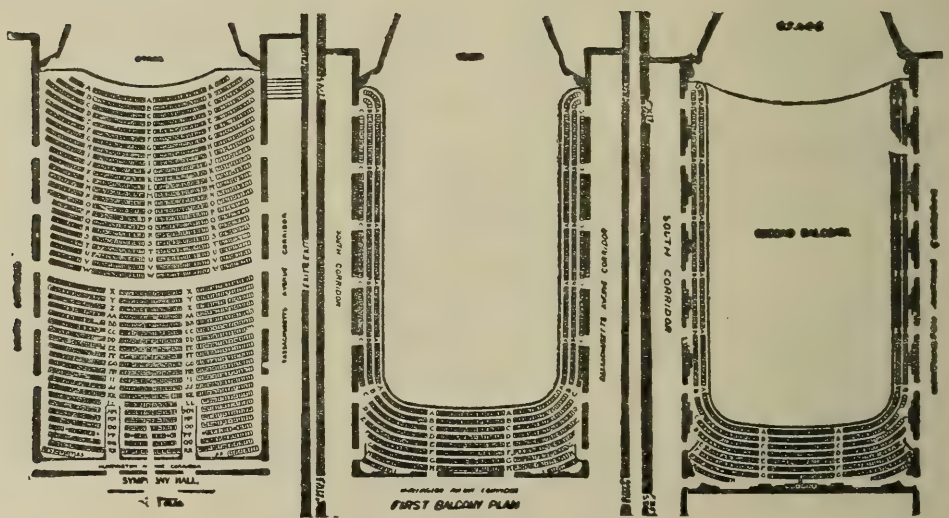
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Third Programme

FRIDAY AFTERNOON, October 27, *at* 2:30 *o'clock*

SATURDAY EVENING, October 28, *at* 8:15 *o'clock*

Sibelius.....“Tapiola,” Tone Poem, *Op.* 112

Rimsky-Korsakov.....“Dubinushka,” Russian Folk Song, *Op.* 62

Rimsky-Korsakov.....“The Battle of Kerjenetz,” Tone Picture from the Opera, “The Invisible City of Kitej and the Virgin Fevronia”

Roy Harris.....Symphony No. 3 (In one movement)

INTERMISSION

Schumann.....Symphony No. 1 in B-flat, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II
IV. Allegro animato e grazioso

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"TAPIOLA," Tone Poem, *Op.* 112

By Jean Sibelius

Born at Tavastehus, Finland, December 8, 1865; living at Järvenpää

In January, 1926, Walter Damrosch requested from Sibelius a new piece for performance by the Symphony Society of New York. "Tapiola" arrived from Finland in time for performance at the end of the year (December 26, 1926). It was stated at that time that "Tapiola" was composed in the spring of 1926.* The Boston Symphony Orchestra performed the work at these concerts November 4, 1932. It has been subsequently performed at the Friday and Saturday series, December 6, 1935, and November 5, 1937.

These instruments are called for: three flutes and piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, and strings.

Tapiola is the mythological name in Finland for its great tracts of woodland – more particularly the word signifies the domain of Tapio, the forest god, who, with his many minor deities, Finnish wood nymphs, was often invoked by the heroes of the "Kalevala" in their hunt for game. Whether Sibelius had specific images from the "Kale-

* Ernest Pingoud, intendant of the Stadtorchester in Helsingfors, writes however that "Tapiola" was composed in the year 1924.

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Optional accompaniment for strings, harp and organ	
Edward MacDowell, Barcarole (SSAATTBB)	.25
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Walter R. Spalding, Blessed are they that dwell (TTBB)	.15
Optional accompaniment for trombones and tuba	

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vala" in his mind when, in 1926, he composed this belated tone poem, or whether he wrote under the spell of the wooded vistas about his country place, and thought too of the legendary past that lingered in them, is not precisely known (if indeed such knowledge is necessary). There is printed in the score this verse:

> Widespread they stand, the Northland's dusky forests,
> Ancient, mysterious, brooding savage dreams;
> Within them dwells the Forest's mighty God
> And wood sprites in the gloom weave magic secrets.

"Tapiola" is a conspicuous instance of Sibelius' favorite device of taking a fragment of a theme and through many repetitions and transformations building up an imposing structure. A quotation from Cecil Gray's description is in order: "It begins with a phrase given out by the strings which consists of two bars of a few notes only, moving in conjunct motion within the compass of a fourth — as plain, as simple, as straightforward outwardly, as a fragment of Gregorian chant, yet so pregnant with possibilities that it is no exaggeration to say that the entire work evolves from it. At the very outset it is repeated with variations by different instrumental combinations no fewer than twenty-two times, and the transformations it subsequently undergoes are infinite in number and extent. Even when the theme itself is not actually there in some form or another, which is seldom,

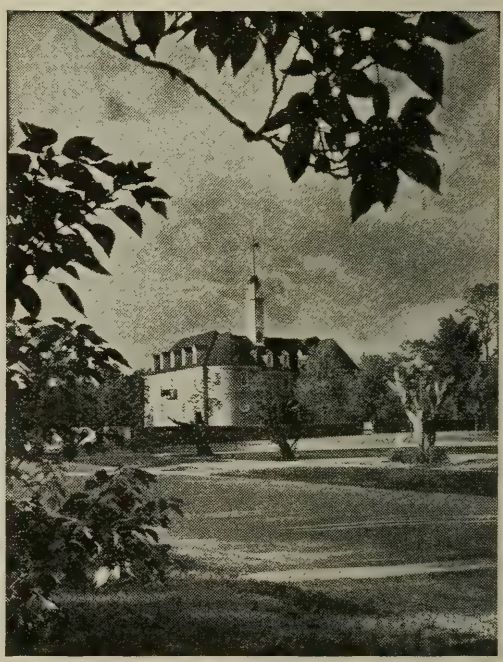
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A short programme of music by the Orchestra, under the direction of Dr. Koussevitzky, will follow. Miss Dorothy Maynor, Soprano, will be the soloist. At the conclusion of the music the Trustees of the Orchestra and Dr. Koussevitzky will receive our members at tea in the upper foyer, where a special exhibition of tapestries, generously loaned by the Boston Museum of Fine Arts, will be on view.

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Programme

1. ELGAR . . Introduction and Allegro for Strings *(Quartet and Orchestra)*, Op. 47
2. RAVEL "Daphnis and Chloe" *(Suites Nos. 1 and 2)*

INTERMISSION

3. MOZART Symphony in C major, No. 34 *(K. 338)*
4. WEINBERGER Variations and Fugue "Under the Spreading Chestnut Tree" *(First Time in Boston)*

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it makes its spiritual presence felt throughout. The *dénouement* of the work is reached with a rising *crescendo* passage of chromatics for the strings alone, extending over thirty-seven bars, which attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra — one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force."

Sibelius might well have remembered, in "Tapiola," the fourteenth *Runo* of the "Kalevala," where the "lively" Lemminkainen, an earlier suitor of Pohjola's daughter than the Väinämöinen of the tone poem, pursues the task exacted by her mother, the "gap-toothed" witch Louhi, to capture on snowshoes the elk Hiisi. He fashions, with divine intervention, "leather snowshoes fit for sliding," and glides "over land and marshes" in his quest. The larger part of the *Runo* is taken up by his appeals for guidance, addressed to Tapio and his many attendants — invocations filled with delightful imagery. He bids the mistress of the forest, the divine maidens to the number of a hundred — or a thousand — to cast off their drab, work-day garments, to deck themselves in beauty, for fair foliage was the hunter's best omen of success. And thus he addresses the god himself:

"Aged greybeard of the forest,
With thy pine-leaf hat and moss-cloak,
Dress thou now the woods in linen,
And the wilds a cloth throw over.
All the aspen robe in greyness,
And the alders robe in beauty,
Clothe the pine-trees all in silver,
And with gold adorn the fir-trees.
Aged pine-trees belt with copper,
Belt the fir-trees all with silver,
Birch-trees with their golden blossoms,
And their trunks with gold adornments.
Make it as in former seasons
Even when thy days were better,
When the fir-shoots shone in moonlight,
And the pine-boughs in the sunlight,
When the wood was sweet with honey,
And the blue wastes flowed with honey,
Smelt like malt the heathlands' borders,
From the very swamps ran butter."

The elk is captured, but the maiden's crafty mother sets upon the hero another labor which proves his destruction — to shoot the swan that glides upon the waters of Tuonela, the underworld.

Sibelius made a very clear distinction between his symphonies and

symphonic poems in an interview given to Walter Legge for the London *Daily Telegraph* last December, and Ernest Newman, writing in the *Sunday Times* (December 30 and January 6), found a fundamental misconception in the composer's statement, arguing a possible difference in degree, but not in kind.

Sibelius said in part: "Since Beethoven's time all the so-called symphonies, except Brahms's, have been symphonic poems. In many cases the composers have told us, or at least indicated, the programmes they had in mind; in others it is plain that there has been some story or landscape or set of images that the composer has set himself to illustrate. That is not my idea of a symphony. My symphonies are music conceived and worked out in terms of music and with no literary basis. I am not a literary musician; for me music begins where words cease. . . . A symphony should be first and last music. Of course it has happened that, quite unbidden, some mental image has established itself in my mind in connection with a movement I have been writing, but the germ and the fertilization of my symphonies have been solely musical. When I set out to write symphonic poems it is a different matter. 'Tapiola,' 'Pohjola's Daughter,' 'Lemminkäinen,' 'The Swan of Tuonela,' are suggested to me by our national poetry, but I do not pretend that they are symphonies."





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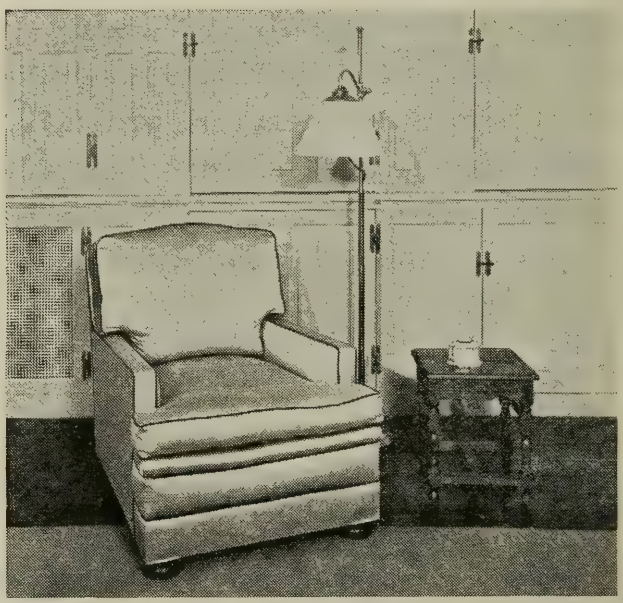
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But Mr. Newman demonstrated that "pure" music is a fallacy, that "mental images" of a sort must have prompted both types of music: "There is really no fundamental æsthetic distinction whatever between Sibelius' seventh symphony and his 'Tapiola.' Had he given us the latter under the title of 'Symphony in one movement,' instead of prefixing four lines of verse to it, none of us would ever have guessed that the music enshrines the impressions made on Sibelius by the forests of his native land: we should have accepted it as being 'just music.' Had he chosen, however, to affix some descriptive title, no matter how short and how vague, to his seventh symphony, the work would have been put in the class not of symphonic music pure and simple, but the class of quasi symphonic-poem to which 'Tapiola' belongs; just as Sibelius regards Vaughan Williams' symphony as a symphonic poem because the composer has affixed to it the one word 'London,' so his own seventh symphony would now be regarded as a symphonic poem had he affixed to it, as he might well have done, the one word 'Finland.' "

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"DUBINUSHKA," Russian Folk Song, *Op.* 62

By Nicholas Andreievitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

Rimsky-Korsakov wrote his orchestral setting of "Dubinushka" in 1905. It was first performed at a Siloti concert in St. Petersburg in the same year. This arrangement was performed at a concert of the Boston Symphony Orchestra in Lowell, November 2, 1924.

The score calls for two flutes and piccolo, two oboes, three clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, triangle, cymbals, and strings.

"Dubinushka" was an insurrectionary song of 1905 in Russia, its title (with the diminutive ending) referring to the *"Dubina,"* a long club used by the police of the Czar. Rimsky-Korsakov's setting of the song is the surviving musical evidence of how that disturbed period affected him.

The prevailing unrest of that year showed itself among the student body of the Conservatory of St. Petersburg, an unrest aggravated by the conservative and repressive control of the directorate. Rimsky-Korsakov showed his dissatisfaction with the way the situation was being handled, and his plain sympathy with the students' cause resulted in his resignation from the faculty. A hundred students were expelled, and the school was closed. Rimsky-Korsakov's colleagues, Glazounov, Liadov and Blumenfeld, resigned in sympathy. Later the school was opened and Rimsky-Korsakov asked to return, but for a time his name was under official disfavor. Performances of his music were forbidden by the police department of the city. The result was a wave of popular revolutionary sympathy in favor of Rimsky-Korsakov, a sudden, intense interest in the banned music and its composer. Influenced by the fever of the moment, Rimsky-Korsakov composed his "Dubinushka," while Glazounov made his orchestral setting of the other (and similar) revolutionary song of the "Volga Bargemen." The two settings were played at a Siloti concert. "Exactly as much as Glazounov's piece proved magnificent," wrote Rimsky-Korsakov in his Autobiography, "just so much did my 'Dubinushka' prove short and insignificant, though sufficiently noisy." This brevity Rimsky-Korsakov later remedied by adding a further "development and continuation with coda."



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"THE BATTLE OF KERJENETZ," Tone Picture from the Opera "The Legend of the Invisible City of Kitej and of the Maiden Fevronia"

By Nicholas Andreievitch Rimsky-Korsakov

Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908

Rimsky-Korsakov composed this opera to a libretto of Bielsky in the years 1903–05. The piece was first produced at the Maryinski Theatre, St. Petersburg, on February 20, 1907, Felix Blumenfeld conducting.

This entr'acte had its first performance in America by the Philadelphia Orchestra, Leopold Stokowski, conductor, October 26, 1923. The first performance in Boston was at a concert of the Boston Symphony Orchestra, October 30, 1925. The entr'acte, together with the Prelude (Hymn to Nature), and the Bridal Procession "The Invasion of the Tartars," was performed as a suite at the Symphony concerts of March 4, 1927.

"The Battle of Kerjenetz" calls for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, and strings.

"The Invisible City of Kitej" was Rimsky-Korsakov's last opera excepting *"Le Coq d'Or."* The plot is characteristic of the vein of pantheism, of folk superstition and mystic worship of nature which permeated the composer's later operas. He had written to a friend

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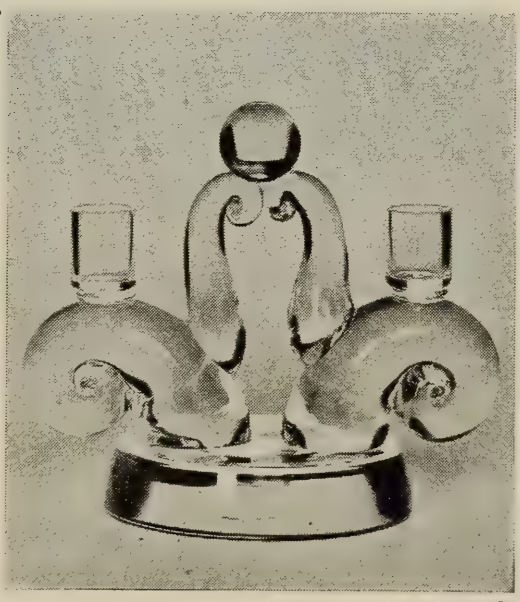
years before: "I doubt if you would find anyone in the whole world more incredulous of everything supernatural, fantastic, phantasmal, or lying beyond the grave, and yet as an artist it is just *these* things that I love above all. And *ceremonial* – what could be more intolerable than ceremonial? . . . Yet with what delight I have depicted 'ceremonial' in music! No – I am definitely of the opinion that art is essentially the most enchanting and intoxicating of lies!"

"The Battle of Kerjenetz" appears in the opera as an interlude between the first and second scenes of the third act. The first scene shows the square in front of the Cathedral of Great Kitej. A boy is made to climb to the highest point of the Cathedral to watch for signs of the Tartars whose invasion of Little Kitej is expected. The boy reports that the enemy is setting fire to the city, but that it is being concealed from them by a miraculous veil of mist which envelops it. The inhabitants go forth to meet the Tartars as the curtain falls. After the entr'acte, the scene pictures the lake by which the city stands. The Tartars have captured Fevronia, a maiden symbolical of the worship of nature, who is affianced to the Prince of Kitej. The Tartars, awaking in their encampment at the city's gates, see the image of Kitej reflected in the calm surface of the water, although Kitej itself remains invisible.

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SYMPHONY NO. 3

By ROY HARRIS

Born in Lincoln County, Oklahoma, February 12, 1898

Roy Harris composed his Third Symphony during the autumn of 1938, and completed the proof reading in January, 1939. The first performance was at these concerts, February 24, 1939. It was performed at a special concert of American music, October 6, 1939.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, vibraphone, cymbals, triangle, and strings.

THE Symphony is a continuous work in one movement, of about twenty minutes' duration. The composer has provided, instead of a long prose analysis, the following structural outline of his score:

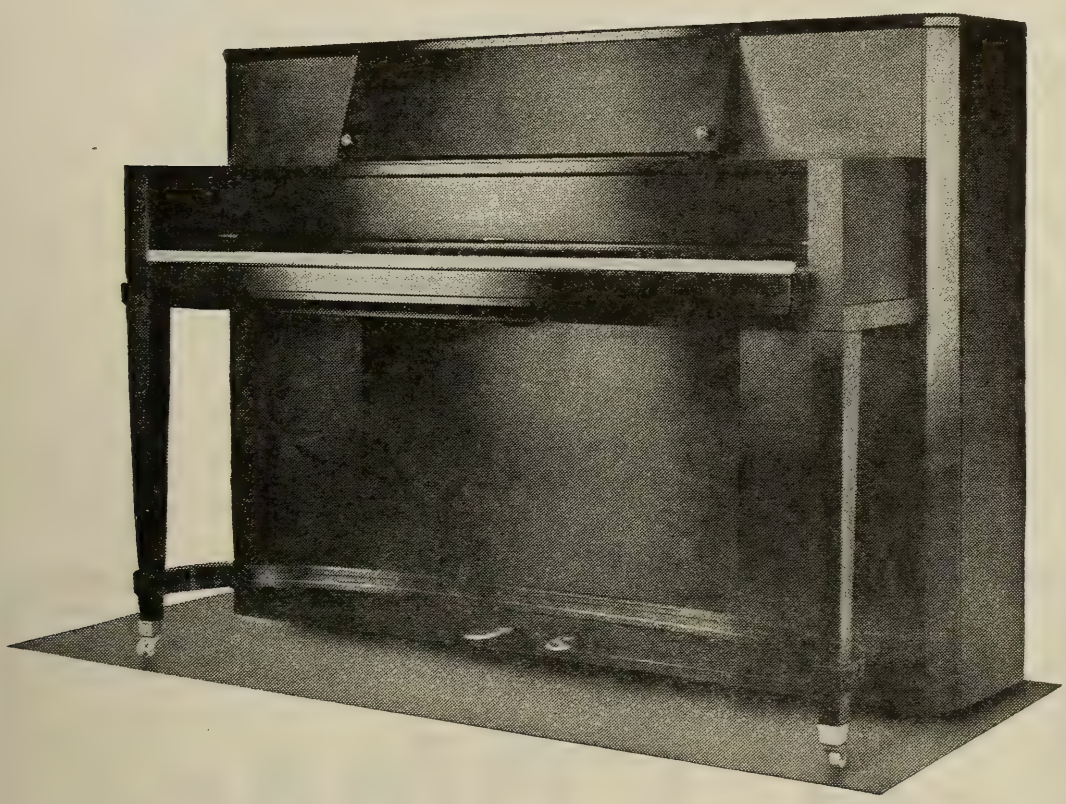
SECTION I. Tragic — low string sonorities.
SECTION II. Lyric — strings, horns, wood winds.
SECTION III. Pastoral — emphasizing wood-wind color.
SECTION IV. Fugue — dramatic.

A. Brass — percussion predominating
B. { Canonic development of Section II material constituting background for further development of Fugue
C. Brass climax. Rhythmic motif derived from Fugue subject



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SECTION V. Dramatic — Tragic.

Restatement of Violin Theme Section I. *Tutti* strings in canon with *tutti* wood winds

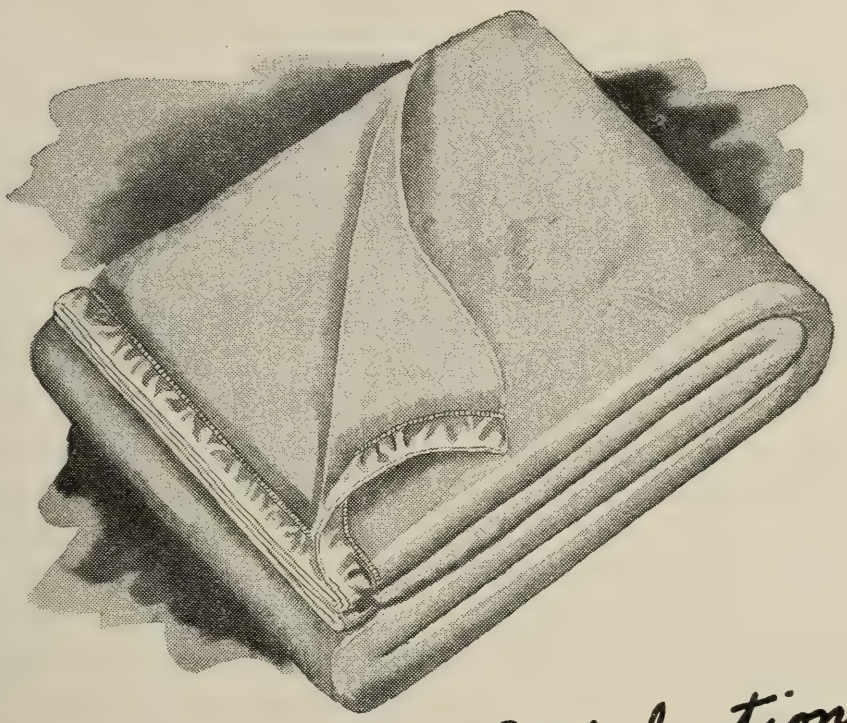
Brass and percussion develops rhythmic motif from climax of Section IV

Materials:

1. Melodic Contours — Diatonic — Polytonal.
2. Harmonic Textures — Consonance — Polytonal.

Since the music of Roy Harris was first heard at the Boston Symphony concerts with the first performance of his "Symphony: 1933," on January 26, 1934, this composer has written music of interest, and he has not lacked performances. The Second Symphony, composed in 1934, was performed at these concerts February 28, 1936, Richard Burgin conducting. The published orchestral works of Mr. Harris include, beside the first two symphonies, an Andantino (1931); Chorale for String Orchestra (1933); "Johnny Comes Marching Home" (1934); "Farewell to Pioneers" (1935); Prelude and Fugue for String Orchestra (1936); "Time Suite" (1937). More recent, and still unpublished, are a Violin Concerto, Symphony for High School Orchestra, Piano Concerto, Prelude and Fugue for Strings and Trumpets. There is a considerable list of choral works and chamber music. The "Symphony: 1933," "Johnny Comes Marching Home," three choral works, and eight chamber works have been recorded for the phonograph.

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When the "Symphony: 1933" was performed here, the present writer remarked in this place: "A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of 'Cimarron' origin, has made him one of the most described. Even while his musical identity was in the first stages of unfolding (he may be said to have reached his stride about 1927), this identity was roundly praised in the magazines, inexorably enshrined between cloth covers. John Tasker Howard (in 'Our American Music'), Paul Rosenfeld, and others have sketched a wordy background for his music, a background in which the West figures with a capital W; and although Harris left his native State for California at the age of five, these writers speak of 'vast prairies,' 'open spaces,' and 'cowboy origins.' There is indeed an undeniable air of the West in his music; whether it is everything that it has been called remains to be determined. At any rate, we have another interesting instance of our persisting racial self-consciousness and root-seeking; a quest, it must be added, in which the composer concurs. Roy Harris has written enlightening words on the subject of his aims. He is still more fortunate in the more expressive medium of



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his art. It is entirely predictable that his music — music of unmistakable directness — will survive its verbal defences, and reach a general understanding simply on its own qualities."

There seems no reason at this time to alter these observations. Much more has been written about Harris in a similar vein. And Mr. Harris himself has written more than once, defining the present status and outlook of the American composer (*Scribner's Magazine,* October, 1934) and analyzing his sensations and problems of self-realization as a creative musician (*Musical Quarterly,* April, 1934). Meanwhile, surely no less than before, his more recent music possesses its own voice and needs no spokesman.

In his article for *Scribner's,* "American Music Enters a New Phase," Roy Harris speaks of the life in this country, economic and musical, at the moment, and what may be looked for in the immediate future. "This sullen colossal thing is not us. We built it. We lent ourselves to its inhuman rhythm because it seemed to multiply the power and glory of our collective self. We made it click. But we never did accept it. For us millions of 'unknown' Americans this great commercial machine was never more than an experiment. Back of our spendthrift energies and giddy enthusiasms there was always a touch atavistic wisdom stubbornly sifting and weighing the effects of our daily

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lives. Back of it all we realize that the universe still keeps faith with us, that the sun still shines, calling forth harvest from the earth; that our grains and fruits and animals still multiply, that we still possess the capacities for love and parenthood, that our tomorrows give promise. The good biological stuff in our blood and bone assures us that we will reconstitute our world with broader, more representative human values.

"In that reconstitution, music will probably play an important rôle, because it can most completely liberate and express those powerful, intangible, subtle feelings which motivate human impulses.

"That is why music is variable, dynamic, and tough as mankind itself. It has survived wars, famines, pestilence. It has thrived on one soil only to be carried to a new soil, where the fruit of one development became the seed of a new growth. The three-fold cycle is autogenic: the acceptance of musical culture from an older society; the dissemination of this imported music into a broad and intensive activity; and finally the development of a *new* music, an indigenous music created from the intensities of a specific place and time, embodying new idioms which identify and record the emotions of the people who produced it. America has already lived through the first two periods of this cycle of development.

". . . If we seriously realize that music is one of our most powerful agents for social unity, and consciously begin to cultivate it as such, America will absorb the resources of the present music business with as little resistance as the family and the community absorb the productive resources of a child as he grows to manhood.

"The tide seems to be turning in our favor. However, it remains to be seen whether Whitman's 'I hear America singing' will prove to be the dying echo of an over-confident hope, or the prophecy of strong voices arising from the lives of millions of Americans."

Aaron Copland, contributing to the *American Mercury* (for April, 1935), answered the statement of George Jean Nathan in that periodical that the "weakness" of American music "lies in the circumstance that its hopeful composers are in the aggregate trivial men." Mr. Copland listed in retort four at least who are very distinct and upstanding personalities. They are Roy Harris, Roger Sessions, Virgil Thomson, and Walter Piston (the list, one hastens to add, could be well extended to include Mr. Copland himself). Of Mr. Harris, his fellow composer points out that he has attained a ready popularity which is not facile and shallow, but significant, that he has lived up to the "considerable legend" that has "already grown up around his log-cabin origins and early life as a truck driver." Mr. Copland

Water Colors at Symphony Hall

In the first balcony gallery at Symphony Hall there has been placed on exhibition a display of water colors by American artists. They may be seen only during concerts. The selection of pictures is one of exceptional range, encompassing a variety of styles. It is gratifying to find Symphony Hall hospitable to artists of diverse tendencies, for such a policy is in keeping with its liberal reception to musical ideas.

In the aggregate the pictures show what a flexible medium water color is and how American artists manage to accommodate it to their respective uses. There are the painters with a flair for decorative color and ornamental line; there are the abstract artists who distill concise motives from nature; there are the expressionists who fling their moods upon paper in heroic sweeps of the brush. The Symphony Hall group is notable for independence and originality. No more interesting group of aquarellists could be listed, although it would be possible to have found better examples of some of the contributors.

There is a wash drawing by Thomas Hart Benton, which is small in dimensions but large in implication. It is a portrayal of "New York from Hoboken" and in it Mr. Benton reveals a strong sense of the framework of design; by comparison other compositions often seem limp and disorganized. The water color by Lyonel Feininger, "The Great Yacht, Enterprise" is very interesting. Here is an artist who refuses to be limited by a stationary view of things; who paints as though he were seeing all around the object, or through the object. There is something fascinating about this viewpoint which is not as modern as we boast, for the ancient Egyptians would often take just such liberties, ignoring the limitations of natural vision.

The "Waterfall" by Karl Knaths is another example of wilful selection, when the artist expresses himself with utmost conciseness. Carl Saxild is also exponent of the abstract, but he is less thrifty with line and color, more eager to evince an effect of elegance and opulence in his landscapes. We are glad to see this gifted Bostonian's work on display. He is one of the more distinguished artists of this community.

Katherine Sturgis provides another interesting note with her tenuous monochromes. Carl Zerbe's "Street Scene, France" is a water color which leans toward oil in heaviness of impasto and opacity. It contrasts sharply with the fluid and luminous character of Miss Sturgis' aquarelles. John Marin and Charles Hopkinson provide further variations. Both hold forth with freedom and abandon, with brusque stroke and terse statement of form.

— Dorothy Adlow, in *The Christian Science Monitor*,
October 17, 1939.

stresses first of all the melodic gift of Mr. Harris as his "most striking characteristic. His music comes nearest to a distinctively American *melos* of anything yet done — in the more ambitious forms. Celtic folk songs and Protestant hymns are its basis, but they have been completely reworked, lengthened, malleated. Harris begins with this natural wealth of melodies (he says he has enough now in his notebooks to last him ten years) and then it becomes his problem to combine, juxtapose, develop, elongate them — in short, to rework them into significant forms (thus far he has succeeded best in his *scherzo* movements). But at this point in the process of composition, technique comes in; and the adequacy of Harris' technical equipment has often been questioned. At first the late start in his musical education was observed in a certain awkwardness, both in handling his material and in writing for instruments. But gradually, as though in spite of himself, this awkwardness became part and parcel of his style, taking on a charm of its own. As Walter Piston acutely writes: 'The slightly uncouth awkwardness, the nervous restlessness, Harris would undoubtedly consider defects rather than qualities. If these characteristics are due, as some think, to a lack of technic, let us hope the man can in some way be prevented from acquiring a technic that would rob his musical language of some of its most valuable

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attributes.' One thing is certain, however, his grasp of materials has become stronger with each new work, and he is gradually forging a technique of his own. There is something impressive in the progress of this former backwoodsman. What he writes in general is music for the 'big public'; it has sweep, power, emotional breadth."

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting, March 31, 1841. The first performance in New York was given by the Philharmonic Society, Theodore Eisfeld, Conductor, April 23, 1853. Boston anticipated New York with a performance on January 15 of the same year, by the Musical Fund Society, Mr. Suck, Conductor. The most recent performance at the Boston Symphony concerts was April 22, 1938.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani and strings.

THERE are those who attribute to Clara Schumann the direct inspiration of the Symphony in B-flat, for it was at the end of the first winter of their marriage, on the threshold of spring, that Schumann composed it. It is certainly true that a sudden expansion of his powers, a full flowering of his genius coinciding with the last year of his engagement and with his marriage to Clara on September 12, 1840 — a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck,

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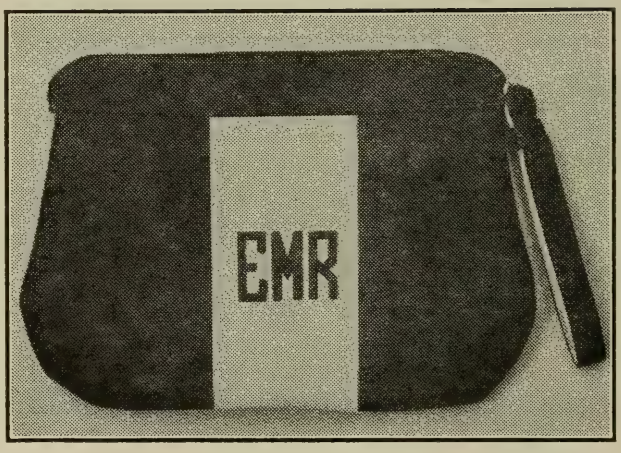


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was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever stubbornly opposed a more ideal union of kindred artists.

For about ten years, from 1830, Schumann had directed his creative efforts almost exclusively to the piano, composing the bulk of his music for the instrument of which he had originally set out to be a virtuoso. In 1840 came a veritable outpouring of songs — a form he had hitherto referred to rather slightingly. There were a hundred and thirty-eight of them, and some of his finest. If this was the "song year," and Schumann called it so, the year 1841 was certainly an "orchestral year." Schumann, who had never tried orchestral writing (save for an attempt at a Symphony in G minor in 1832, which he never published), composed in 1841 the Symphony in B-flat, the "Overture, Scherzo, and Finale," the Symphony in D minor (later rescored and published as No. 4), and a "Phantasie" in A minor, which he later used as the first movement of his Piano Concerto.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the



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fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and January 17–23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25] — Today, Monday, Robert has about finished his symphony; it has been composed mostly at night — my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger."*

* The poem which Böttger later pointed out as Schumann's inspiration has been paraphrased as follows: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from

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Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony — and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when

afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!" The last couplet has been taken as the keynote of the symphony: *"O wende, wende Deinen Lauf,—Im Thale blüht der Frühling auf!"*

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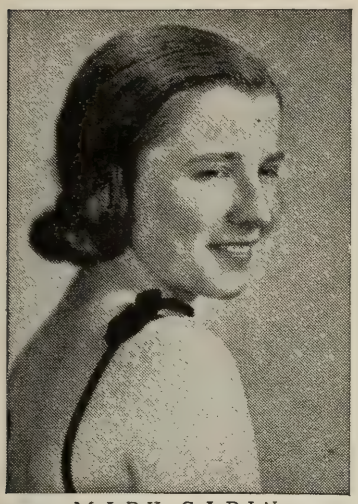
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I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."

The composer immediately began to work on the instrumentation on January 27. The first movement was ready by February 4, the second and third by February 13, and on February 20 the symphony was ready. On February 14, Schumann rewarded the impatient Clara by playing the score to her in the presence of two musician friends. Clara duly recorded her impressions in her diary. "I should like to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear

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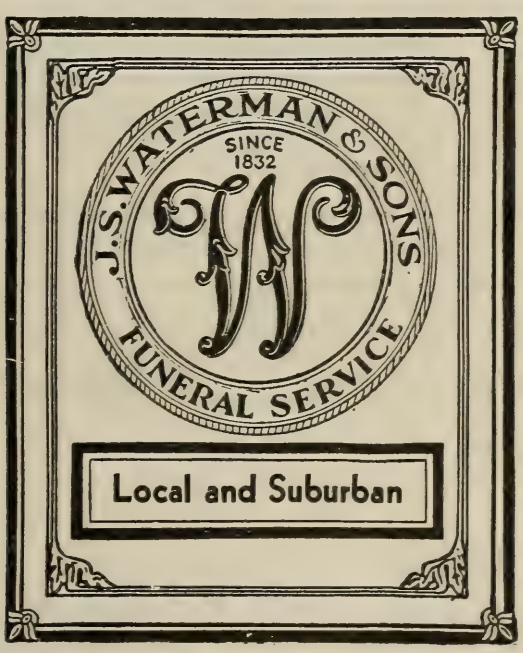
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husband! If I cannot express myself poetically, nevertheless the poetic breath of this work has stirred my very soul."

When the symphony was about to go into rehearsal, Schumann, little experienced in orchestral ways, consulted the violinist Hilf, on matters of fingering and bowing. At the rehearsals (Mendelssohn was the conductor) the opening call of the trumpets and horns could not be sounded evenly on account of the stopped notes of the horns then used, and Schumann had to transpose them a third higher. Further corrections were made when the score was published.

The concert took place at the Gewandhaus, for the benefit of the orchestra's pension fund. Clara Schumann played the "Adagio" and rondo of Chopin's F minor concerto, and piano solos; the manuscript symphony was the only purely orchestral piece. Schumann, delighted at the results, wrote: "Concert of the Schumann couple. Happy, unforgettable evening. My Clara played everything in such masterly manner and in such elevated mood that everyone was charmed. And in my artistic life, too, the day is one of the most important. My wife recognized this, too, and rejoiced almost more in the success of the Symphony than in her own success. Forward, then, with God's guidance, on this path. . . ."



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Clara wrote to her friend Emilie List: ". . . My husband's Symphony was a victory over all cabals and intrigues. I never heard a symphony received with such applause. Mendelssohn conducted it, and throughout the concert was most charming, his eyes beamed with the greatest happiness. . . ." Yet Dörffel reports that while the success was marked, and served to put its composer definitely before the musical world, many features of the new work were found puzzling, nor were the players themselves entirely at home in its performance. It is difficult for hearers almost a century later to realize that Schumann was once an enigma to most of his hearers, and the stirring and buoyant message of his "Spring" Symphony was found radical and baffling; an impression which was hardly clarified by the muddied performances it must have had in early hands. The critics of the first London performance (Philharmonic concert, June 5, 1854) found it "incoherent, and thoroughly uninteresting," a forewarning of musical "epilepsy" in Germany, a music of "eccentricity and pretension," of "the charlatan's familiar tricks." One of them dubbed the symphony as belonging to the "broken crockery school." In Paris it fared far better; but Vienna, where the composer, conducting it in 1847, was still referred to as Clara Wieck's husband, conde-



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scended to Schumann, not awakening to the beauties of his art until the early sixties.

Professor Tovey (in his "Essays in Musical Analysis") adds his word to two of the discussions which have always encircled Schumann's symphonies: the matter of their development and their instrumentation. He answers the attack of Joseph Rubinstein, in which the brother of Anton and Nicholas accused Schumann of being incapable of symphonic development in the true sense in his First Symphony, by admitting: "Schumann is a master of epigram. . . . Large forms imply the expansion of initial ideas by development; and development is the very thing that an epigram will not bear. At the same time, it is a harsh judgment that forbids the epigrammatic artist to pile up his ideas into large edifices: his mind may be full of things that cannot be expressed except in works on a large scale. And if the artist cannot give such works an organic structure, why should he be forbidden to create artificial forms which enshrine his ideas as the coral-reef houses its millions of polypi?"

In other words, this writer takes the inevitable stand of every sensitive musician, that the true musical treasure of the Symphony, its message which Schumann and none other could have imparted, is

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worth, with all its technical imperfections, a wilderness of flawless symphonies by Mendelssohn, Gade, or Sterndale Bennett. An imperfect style, says Tovey, may obscure the whole truth, but that style may still be infinitely preferable to one in which "it is impossible to express an opinion."

Taking up the matter of Schumann the orchestral colorist, Tovey commends Mendelssohn for apparently achieving a clear performance of the first two symphonies, while wisely refraining from "trying to change a grown man's habits. Perhaps he helped Schumann with more detailed advice than we know of; for the scoring of the First Symphony is not nearly as opaque as that of later works, and so perhaps it profited by as much of Mendelssohn's advice as Schumann could digest in one work. The few outstanding defects in the published score are ridiculously easy to correct, and it is a mistaken piety to leave them uncorrected. One thing must be clear: whatever need Mendelssohn or later conductors may have found for correction, there is no room for really different orchestral ideas. When a redistribution of the mass of wood wind is advisable in order to bring the main theme out, we need not worry about the changes in tone-color that may result. Unlike Beethoven, Schumann has not in such cases clearly imagined a definite tone-color that would be spoilt by any change. When obstacles to clearness have been removed, the resulting purity of tone is indeed rather new to listeners who have hitherto tried to hear Schumann's orchestra in its native fog; but the revelation is nevertheless Schumann's real intention. What is wholly inadmissible is the introduction of new 'beauties,' which have even been known, within living memory, to include a *forte* end to the *scherzo*.

~

"The opening of the First Symphony was intended to sound like a summons from heaven, evoking the vital forces of springtime. . . . The introduction continues with a suggestion of the first stirrings of sap in the trees and awakenings of woodland life; and at last the Spring enters in full vigor. A quieter second group begins with an admirably contrasted theme in a subtle blend of keys, and ends with a vigorous cadential epigram, difficult to bring out as Schumann scores it. The development picks up its sequences in Schumann's way, which somewhat resembles the way of Schubert and of all young composers who have not been trained under the eye of a Rubinstein; but most especially of those who have. . . . When Shakespeare called springtime 'the only pretty ringtime,' he obviously referred to Schumann's happy use of the triangle in the lighter passages of this development. The recapitulation arrives at the top of a grand climax in which the opening phrases of the introduction blaze forth in the full orchestra, to be followed by the continuation of the *allegro* theme instead of the theme itself which, admirable in its original place, would have been

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prosaic here. (This is the kind of lesson the school of Rubinstein never learnt.) The coda introduces, with the happiest effect, an entirely new spring song. . . .

"The slow movement, unlike the short *intermezzi* that occupy its place in Schumann's later symphonies, is a spacious lyric with sustained development. Its orchestration is rich, and so successful as to indicate that Schumann had a decided talent in that category, though he afterwards stifled it. . . . The main theme is a broad *cantabile* which alternates with a modulating theme introduced by an auxiliary inner figure. The whole is scored for small orchestra, until in the coda the trombones enter softly with a very solemn modulating sequence. This, at first seeming to arise from the [main] theme, proves to be an anticipation of the theme of the *scherzo,* which follows without break.

"The *scherzo* is in D minor, a key which it enters by the subdominant. The first trio is a highly imaginative and picturesque design in D major, in chords distributed between wind and strings in a constant rhythmic figure. The first return of the *scherzo* is represented only by its first strain, which is immediately followed by a second trio in B-flat. . . . The mood of the second trio shows a bustling energy which sets off the following full *da capo* very well, while the sequences do not last long enough to make us feel the substance to be too dry. Certainly it is not a good model for students; but to adopt Dr. Johnson's criticism in its two forms, the colloquial and the lexicographical, it has wit enough to keep it sweet, while a student's imitation would doubtless not have sufficient vitality to preserve it from putrefaction. The coda, with its mysterious fleeting vision of the first trio, is really wonderful.

"The *finale* begins with a scale in a striking rhythm, and proceeds to a main theme as slight as a daisy-chain (and why not?). . . . The development is a very different matter. Beginning dramatically, it first deals gently with [the second theme,] but then, at the summons of the trombones, takes that rhythm back to the original scale figure, which it builds up into an enormous and impressive sequence . . . which rises to an ominous *forte,* but never to a *fortissimo:* and the climax is actually a *decrescendo.* The home dominant being at last reached, the recapitulation is ushered in by that most dangerous of unorthodoxies, something that is thoroughly old-fashioned: that is to say, an unbarred cadenza for the flute. As Wagner's Hans Sachs says, 'In springtime it must be so.' The full energy of the *finale* appears in its coda, which grandly works up the thread of the development to a triumphant end."

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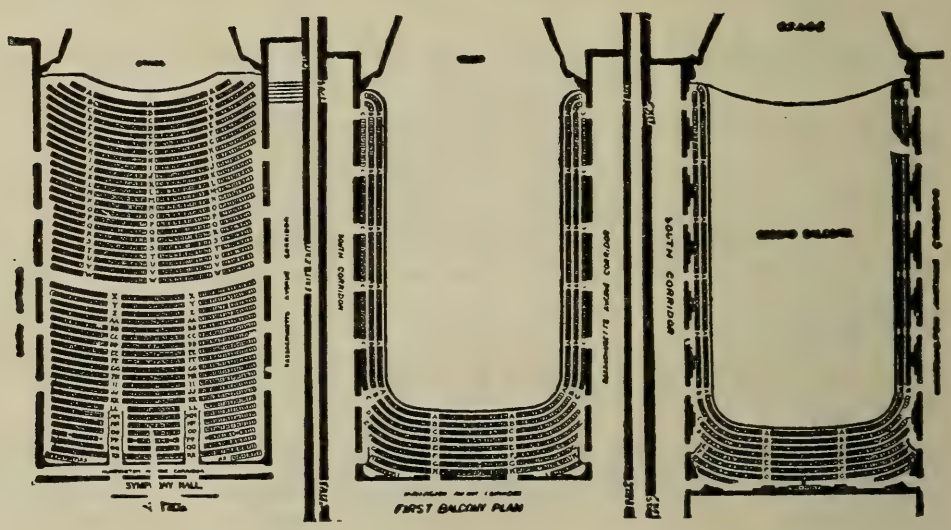
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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TOCH "Pinocchio, a Merry Overture"
(First performances at these concerts)

HANSON Symphony No. 3

I. Andante lamentardo
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III. Tempo scherzando
IV. Largamente e pesante

(First concert performances — conducted by the composer)

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"PINOCCHIO, A MERRY OVERTURE"

By ERNST TOCH

Born in Vienna, December 7, 1887

Composed in 1936, this Overture had its first performance by the Philharmonic Orchestra of Los Angeles, Otto Klemperer conducting, December 10, 1936.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two trumpets, two horns, three trombones, timpani, triangle, side drum, cymbals, xylophone, and strings.

The score bears the dedication to Mr. and Mrs. Alvin Johnson.

ERNST TOCH conceived the idea when, in 1935, he taught at the New School for Social Research, in New York City. Visiting the home of Alvin Johnson, the Director of the School, he made his first acquaintance with Carlo Collodi's intriguing and delightfully illustrated book of the puppet come to life. The following verse is printed on the title-page of the score:

> Italian lore would have us know
> That gay marionette Pinocchio!
> With deviltry and gamin grace
> He led them all a merry chase.

The score likewise carries the following identification of Pinocchio:

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wood-carver, from a curiously animated piece of wood. His rascally demeanor and mischievous escapades gave his creator many an anxious moment. His particular failing was fibbing, each lie prompting his already long nose to grow longer. He is a sort of brother-in-mischief to the German 'Till Eulenspiegel.' To this day, Italian children are warned by their elders that their noses will grow as long as Pinocchio's if they do not tell the truth."

"Pinocchio" had its first Boston performance at the Pop Concerts in Symphony Hall, Arthur Fiedler, Conductor, May 8, 1938.

Ernst Toch is known at the concerts of this Orchestra for his Piano Concerto, *Op.* 38, which was played on December 28, 1928, with Jesús María Sanromá as soloist, and again on March 25, 1932, when the composer, then making his first visit to America, appeared as soloist. Toch's *"Bunte Suite," Op.* 28, had its first American performance on the programme in which the composer appeared. Mr. Toch has composed a large amount of music for orchestra, for stage, and in chamber combinations.

Ernst Toch was born in Vienna of a mercantile family in which there seems to have been no musical strain whatsoever. The first signs of musical talent naturally passed unnoticed in the boy, who learned the notation of music by standing near the piano while his friends at school played. Ernst Toch made attempts at musical composition

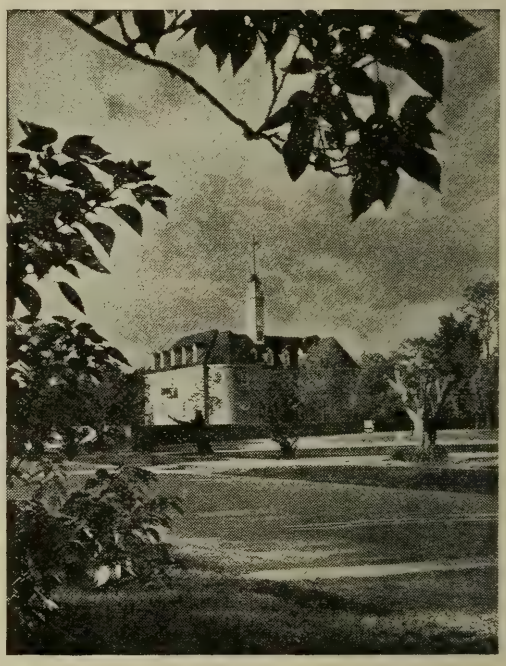
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ANNUAL MEETING

To those interested in becoming Friends of the Orchestra it is announced that Membership in our Society carries the privilege of attending the Annual Meeting which this year will be held on November 14th, at 4 P.M.

A short programme of music by the Orchestra, under the direction of Dr. Koussevitzky, will follow. Miss Dorothy Maynor, Soprano, will be the soloist. At the conclusion of the music the Trustees of the Orchestra and Dr. Koussevitzky will receive our members at tea in the upper foyer, where a special exhibition of tapestries, generously loaned by the Boston Museum of Fine Arts, will be on view.

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despite the discouraging attitude of his parents, and was compelled to spend his pocket money secretly in buying classical scores in which Mozart's chamber music seems to have predominated.

While still in High School, at the age of sixteen Toch contrived to study at the Vienna Conservatory, but he had already mastered the elements of the art by his own efforts. One of his friends showed an early quartet in A minor to the Rosé Quartette in Vienna, and the famous protagonists of Schoenberg's music played this and later others. Toch was constrained on graduation from high school to study medicine for two years, but a Mozart scholarship which he received in 1909 enabled him to attend the Conservatory at Frankfort am Main, where he studied piano with Professor Willy Rehberg.

Toch became teacher at the Mannheim Hochschule für Musik, and composed a number of works. When the war came he saw long and active service in the Austrian infantry on both the Italian and Russian fronts. He was married while on furlough in 1916. Returning after the war to his position at Mannheim, he soon attained a considerable reputation as a composer.

He left Germany in 1933, stayed for a time in England, and in the following year made this country his home. He now lives in Los Angeles, California.



SYMPHONY NO. 3

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Mr. Hanson made his first sketches for this Symphony in 1936. The Symphony was written in fulfillment of a commission for American works by the Columbia Broadcasting System, and its first three movements were broadcast over a network of that corporation, the composer conducting, September 19, 1937. The fourth movement was completed, and the entire Symphony broadcast at a National Broadcasting Company concert, again under the direction of the composer, March 26, 1938. The Symphony is having at these concerts its first concert performances.

The orchestration is as follows: three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, and strings.

HAVING called his First Symphony "Nordic" and his second "Romantic," Dr. Hanson gives no title to his newest symphony other than its number. He admits, however, that "temperamentally the Third Symphony is more closely related to the First Symphony, the 'Nordic,' than to the Second. The Third Symphony springs definitely from the north, and has its genesis in the composer's reverence for the spiritual contribution that has been made to America by the sturdy race of northern pioneers who as early as 1638 founded the first Swedish settlement on the Delaware, and who were in later centuries to constitute such a mighty force in the conquering of the West.

"The Symphony pays tribute to the epic qualities of those pioneers. The first movement, which has the sub-title *andante lamentando — agitato,* is both rugged and turbulent in character, alternating with a religious mysticism. The second movement, *andante tranquillo,* is, as its name implies, for the most part peaceful and brooding in quality. The third movement, *tempo scherzando,* is in the tempo of a fast scherzo, and is vigorous and rhythmic. The fourth movement, marked *largamente e pesante,* begins with the brooding character of the first movement, developing into an extended chorale in antiphonal style, rising to a climax in the full orchestra out of which appears the principal theme of the second movement, the Symphony ending in a note of exultation and rejoicing."

To David Bruno Ussher, Los Angeles correspondent of the *New York Times,* in September, 1937, while the finale was still uncompleted, Dr. Hanson said: "Like my second or 'Romantic' Symphony, the third one, too, stands as an avowal against a certain coldly abstract, would-be non-sentimental music professed by certain composers of high gifts."

"The Third Symphony as a whole," according to the interviewer, "is more polyphonic than the earlier symphonies and harmonically

purer. There are fewer 'superimposed' intervals, and more chords essentially of triad character. Whatever 'dissonantal' elements occur are the consequence of counterpoint rather than of vertical harmonization."

Howard Hanson was born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska. First taught by his mother, he continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The "Romantic" Symphony No. 2, composed for the fiftieth anniversary of the Boston Symphony Orchestra, was performed on November 28, 1930, Serge Koussevitzky conducting. The same symphony was included in the special programme of American music by this Orchestra in Symphony Hall on October 4 last, again under the direction of Dr. Koussevitzky.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), *"Lux Aeterna"* (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrymount." "Merrymount," a three-act opera to a libretto of Richard Stokes, was produced by the Metropolitan Opera Company in New York in 1932. Choral works include "The Lament of Beowulf" (1925); "Heroic Elegy" (1927); Songs from "Drum Taps," after Walt Whitman (1935); and a transcription for chorus and orchestra of Palestrina, "Pope Marcellus Mass" (1937). Chamber works include a piano quintet, a piano quartet, and a string quartet.



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ENTR'ACTE

DR. HANSON AND AMERICANISM

An Interview: Morris C. Hastings

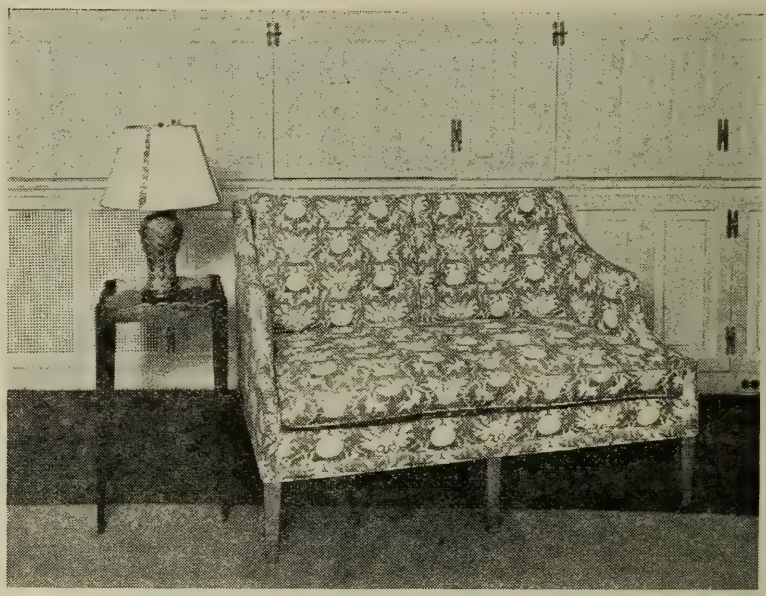
Reprinted from the *"Musical Key,"* October 15, 1939

THE only true Americanism in American music is that which creeps in when the composer isn't looking. It's something undefinable, yet unmistakable; it's a quality that peers out of both a serious symphonic work and a Tin Pan Alley tune. But it's something which the composer should not consciously seek.

Such is the challenging opinion, expressed during a leisurely luncheon, by Dr. Howard Hanson, director of the Eastman School of Music and himself an industrious American composer.

"Almost every one of the more than six hundred compositions I've directed in Rochester," Dr. Hanson declared, "has in it the American flavor, the American smell — the works of the conservatives, the left-wing and the right-wing progressives, and the middle-of-the-road men alike. You find it in the essentially out-of-doors music of Roy Harris, the city music of men like Gershwin and Berlin, and in the witty

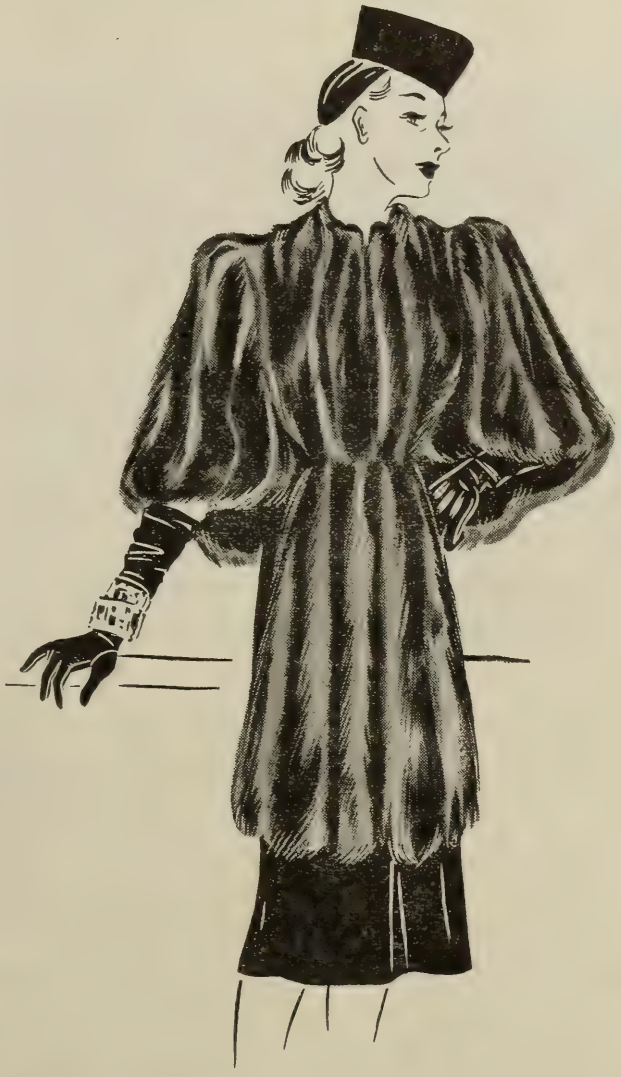
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elegance of Randall Thompson's Second Symphony. I can't define the quality for you, except perhaps to call it a downright honesty. It's as elusive as the thing which makes such differing composers as Debussy and Fauré each seem to so many people characteristically French.

"Actually, though, I believe in individualism in music, not in conscious nationalism," the composer-teacher thoughtfully affirmed. "Constantly looking for and insisting upon 'nationalism' in compositions is what I call 'the women's club' approach to American music. What the American composer must do is to express himself, not his country, in music. He is not in duty bound to make use of folk-tunes or Indian melodies just because he's an American composer. Let him write as he is impelled from within to write and your Americanism, if that's what you're looking for, will appear because he's expressing himself and he is, after all, American. Now that American music has come of age, the best thing we can do for our composers is to leave them alone and not impose restrictions of any sort upon them."

Dr. Hanson is of the profound conviction that, world conditions being what they are, American composers are the hope of creative music. "War," he said sadly, "kills the artist not only physically but spiritually. Compare the young European composers who came of age after the first World War with the same generation of American composers and you'll find that for every William Walton of England, a very fine composer, and Shostakovich of Russia, a genuine talent, there are five or six vital American composers."

The conversation turned from talk of war back to the development of the American composer.

"I've been in a better position than many people to watch the course of American music," he said. "When I was a student, in 1912 or '13, American music was in its swaddling clothes. It reached its adolescence just after the war, and its full growth has been attained only within the past six or seven years. Back in those early days we were in revolt against rules that seemed to us empty and valueless. The perfect expression of that revolt was Antheil's 'Ballet Mechanique,' which, wild stuff though it was, performed the valuable service of smashing down barriers. In those days we did things to be 'different,' to startle. If anything so common as a tune occurred to us, we thrust it aside or disguised it with a violently dissonant accompaniment.

"That period of transition is over. We have found ourselves. We are writing as individuals, each one as he feels he must. That is as it should be. For, if no restriction should be imposed on the American composer from without, neither must he impose one on himself. By that I mean he must not put himself into a category. He must not





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say, 'I am a serious composer and therefore I am above writing a popular tune.' If a popular tune occurs to him, by all means let him write it. Otherwise he is denying himself, and that way lies insincerity and stagnation."

Before hurrying across the street to a rehearsal — of American music — Dr. Hanson warned against intolerance in music. "It's an absorbing thing," he said, "to read the contemporary criticism of Wagner's and Brahms' music. It should teach us the futility and stupidity of intolerance. And yet, today, there are some who sneer at men with a fine lyric gift because they aren't important symphonists. That's bad. These lyricists have their very charming place in the musical scheme. After all, each composition is a personality. We may not agree with it, any more than we would with the political views of the man next door. But it has its right to existence and to maintain its own conviction."

"To my mind," he concluded, "the only things in art of which one should be intolerant are cheapness and shabby workmanship."



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ENTR'ACTE

LENAU IN AMERICA

By George Henry Lovett Smith

Nicholaus Lenau was the condensed pen name of Nicholaus Franz Niembsch, Edler von Strehlenau. The young poet was obliged to masquerade under an abbreviation because of the strict regulations of the Austrian press. Born in Cstatad, Hungary, on August 13, 1802, he attended lectures on medicine and law at Pressburg and Vienna, but practiced neither, devoting his brilliant and phantastic mind to the cultivation of the poetical muse which later brought him considerable success. "Don Juan," which he himself considered his strongest work, was completed in August and September of 1844. In some respects it marked the climax of his career, and certainly the conclusion of it, for an unstable strain in his family had gathered momentum in the unfortunate poet, and resulted during that same September in Vienna in the madness from which he never recovered. He died in an asylum at Winnenthal, near Vienna, in 1850.

On the eve of his first general successes,* Lenau's precocious imagination was ignited by the enthusiastic reports of America that made their way to the continent in the early years of the nineteenth

* Lenau's "Hamlet" appeared in 1835.

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century. Like his companions of the school of romantic poetry with which he had allied himself, he read eagerly of the broad plains of America, its primeval forests, and primitive civilization. It was for him a great continent entirely antithetical to the cultivated and crowded Europe in which he lived, a land of tremendous distances, untouched prairies and dark *Urwälder* (primeval forests) broken by broad rivers and giant cataracts, and inhabited by tall and resplendent red men. In this American Utopia Lenau hoped to find an unimaginable wealth of poetic subjects. "I will hear Niagara roaring," he wrote, "and sing songs of Niagara. My poetry has its being in nature, and nature in North America is more beautiful and more impressive than in Europe."

Unlike his companions who were content to enjoy America while living amid their comfortable surroundings, Lenau jumped to the conclusion that he must journey to this wild land of poetic plenty. His friends opposed the voyage, but their pleas were of no avail. Their fears of giving up the society of educated people, of the dangers of the ocean crossing and the rigors of pioneer life hardly affected Lenau. He had read accounts of journeys to America and was of a restless nature which urged him always to be traveling in one direction or the other. It was always necessary for him to have *"eine Cigarre in Mund und einen Plan in Kopfe."* Hence it is not strange that, when



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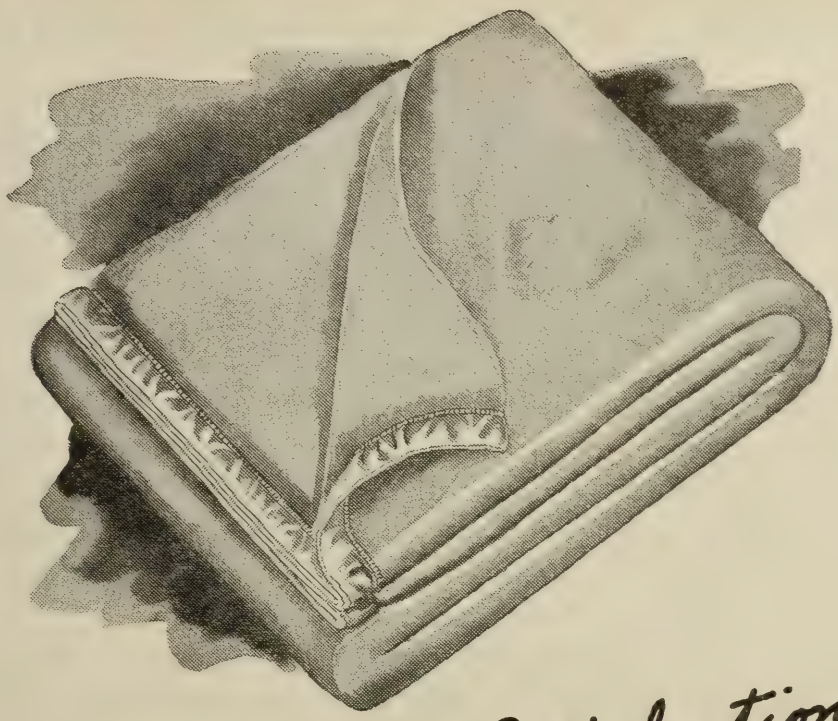
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he received a small legacy from his grandmother, he should decide to invest it in the new world.

Dr. Thomas S. Baker tells the story of the great adventure in his "Lenau and Young Germany in America": "In the early part of the year 1832 a great activity manifested itself among the shipping agents of the various ports, especially those of Amsterdam. Representatives of these agents scoured the country for the purpose of securing human freight for their vessels. They were always gorgeously dressed, wore great quantities of jewelry, and gave the most glowing accounts of the riches which were to be had in America almost for the asking. The political disturbances in Germany had produced a widespread feeling of discontent, so that the appearance of these agents with their lavish promises was sufficient to produce considerable enthusiasm for emigration. Societies were formed, especially in the countries along the Rhine, for emigrating *en masse* to the United States. The agitation spread among all classes, the peasants, however, being the ones most interested. Lenau heard of it and his mind was made up immediately to become a member of the *Ulmer Verein.*"

Lenau invested five thousand florins in the *Ulmer Verein,* and was to receive one thousand acres of land in Missouri in addition to his passage. In the vicinity of two hundred peasants had joined the

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Verein and were about to set sail when fraud was discovered. Lenau gave up his shares and changed his destination from Missouri to Florida.

This was only the first misfortune that befell the party. After frequent delays they finally set off down the Rhine in a slow river boat on which the food was so execrable and the sleeping accommodations so poor that there was a general revolt against the two managers of the expedition. Lenau, being the best educated member of the party, was appointed judge before whom the culprits were brought to give their testimony. Lacking any better means of punishment, he sentenced them to close confinement in the hold of the boat. Upon their arrival in Amsterdam, the prisoners were released and no action taken. It was only the impression made upon the customs official by Lenau's excellent violin playing that had enabled him to enter Holland, however, for his passport has expired due to the numerous delays before and during the voyage to Amsterdam.

The ship *Baron van der Capellan* had been engaged to take the party to America. She was an aged East India merchantman of 672 tons, and was to make her first Atlantic crossing. Before leaving Holland she collided with another vessel, an occurrence which caused further delay. Soon after she had put to sea the carpenter declared her unseaworthy and unfit to weather a severe storm. This statement



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naturally caused great excitement and distress among the passengers. Storms were encountered and the vessel was expected to sink on several occasions. The projected six weeks voyage extended to ten weeks, the supplies ran very low, and Lenau fell ill with scurvy. At length the *Baron van der Capellan* entered Chesapeake Bay and arrived at Baltimore* on the twelfth of October — four months after Lenau's planned departure from Heidelberg on the twelfth of June. After his arrival, he wrote: "It is certainly a disagreeable sensation to lie down in your hammock not knowing whether the ship may go down during the night and whether or not you may awake in the waves."

An epidemic of cholera was raging in Baltimore, so after a brief stay at the Exchange Hotel, he bought a horse and began the long ride to Economy, Pennsylvania. In Bedford, Pennsylvania, he met a

* Dr. Baker quotes the Custom House entry of the vessel as follows:

"Ship Baron van der Capellan,
"J. A. Tholen, Master.
"692 tons burthen. Arrived from Amsterdam, Oct. 12, 1832.
"Cargo: — 118 Millstones
1 package matches
1 " linen
Wooden clocks
German books
Woolens."

Besides this information it has been ascertained that there were 253 passengers on board.

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Mr. Alexander King who heard him play the Rakoczy March and wanted at once to make his acquaintance. Since Mr. King did not know German and Lenau was unacquainted with English, they were forced to carry on their conversations in Latin. When the two parted, Lenau was presented with a copy of Mitchell's "Guide through the United States" bearing the following inscription on the fly-leaf:

"Alexander King
de Bedfordia
dedit ad ejus amicum dominum Niembsch."

From Bedford Lenau continued on horseback to Economy, where he fell ill as a result of the combined effects of exposure and the scurvy which had weakened him during his Atlantic crossing. Having to spend part of the winter in bed, he was prevented from carrying out his plan newly formed in Baltimore, of hurrying as swiftly as possible to the American *Urwälder,* having a look at Niagara and returning home.

After visits to the Rappist settlement at Economy and to New Lisbon, Ohio, a diminutive town over the Pennsylvania border, in search of land in which to invest his remaining capital, he settled on a tract of four hundred acres in Crawford County in the northwestern part of Pennsylvania. While prospecting he was thrown from a sleigh and cut about the head in so serious a manner as to necessitate his spending a further number of days in bed. He wrote that from this opening in his head all plans for continuing his journey in America had made their exit.

The contract by which he bound his tenant farmer to till his soil and improve his farm was so loose and so lacking in all business acumen that it did not prevent his tenant from fleeing to Canada after little more than one year, and the place was sold to pay the taxes.

After the contract was signed at Economy, Lenau continued his journey in the direction of the great Niagara Falls which had so fired his imagination. Even at a considerable distance from the falls he was impressed by their tremendous roar, and his impressions received while at Niagara were among the strongest and most lasting of all those of his journey. The falls were one of the few things in America that were not disappointing. From Niagara he journeyed across New York State and down the Hudson Valley to New York City. After spending about two weeks in the vicinity of the city, he embarked for Germany and arrived there early in June.

Aside from the knowledge of the sea, which he considered the most valuable acquirement during his pursuit of the American red herring, the principal satisfactions of his journey were the Hudson River,



IACOVLEFF AND HIS BALLET RUSSE DRAWINGS

A collection of drawings of the dancers of the *Ballet Russe de Monte Carlo* made at the Boston Opera House and the Chicago Auditorium by Alexandre Iacovleff is on exhibition in the First Balcony Gallery together with music, photographs and autographs of the composers on these programmes and the Casadesus Collection of Old Instruments. The drawings, which have been loaned by the Robert C. Vose Galleries from the estate of M. Iacovleff, include likenesses of many of the dancers of the ballet in characteristic parts, of the conductor Antal Dorati, and of the artist himself, who may be seen visualizing his collaborators in their permanent forms.

Niagara Falls, and one *Urwald* that he seems to have seen somewhere in the western part of his tour. Otherwise he found America extremely dreary. The men were very uninspired, and interested in nothing but commercial enterprise. Education was wholly mercantile and technical. The women were extremely uninteresting. Dr. Baker, however, finds certain profits of Lenau's journey: "It is not to be doubted that, physically speaking, the journey was very unfortunate. The hardships of an American winter seriously affected his constitution, undermined as it was by his illness from scurvy on board ship, and he never fully recovered from rheumatism contracted during his long winter rides on horseback.

"But in spite of this, and in spite of his bitter disappointment, the fact remains that the impressions received at this time continued to exercise an influence upon his work for years after his return. Especially does this apply to the impressions received during voyages, the ocean being, as he said, one of the things which had 'formed' him. Further, Lenau's journey to America produced the effect that traveling in foreign lands always produces. It served to give him a clearer estimate of life. It awoke him, to be sure rather violently, from his poet's dream and showed him that the imagination could never be the sole determinant for human affairs.



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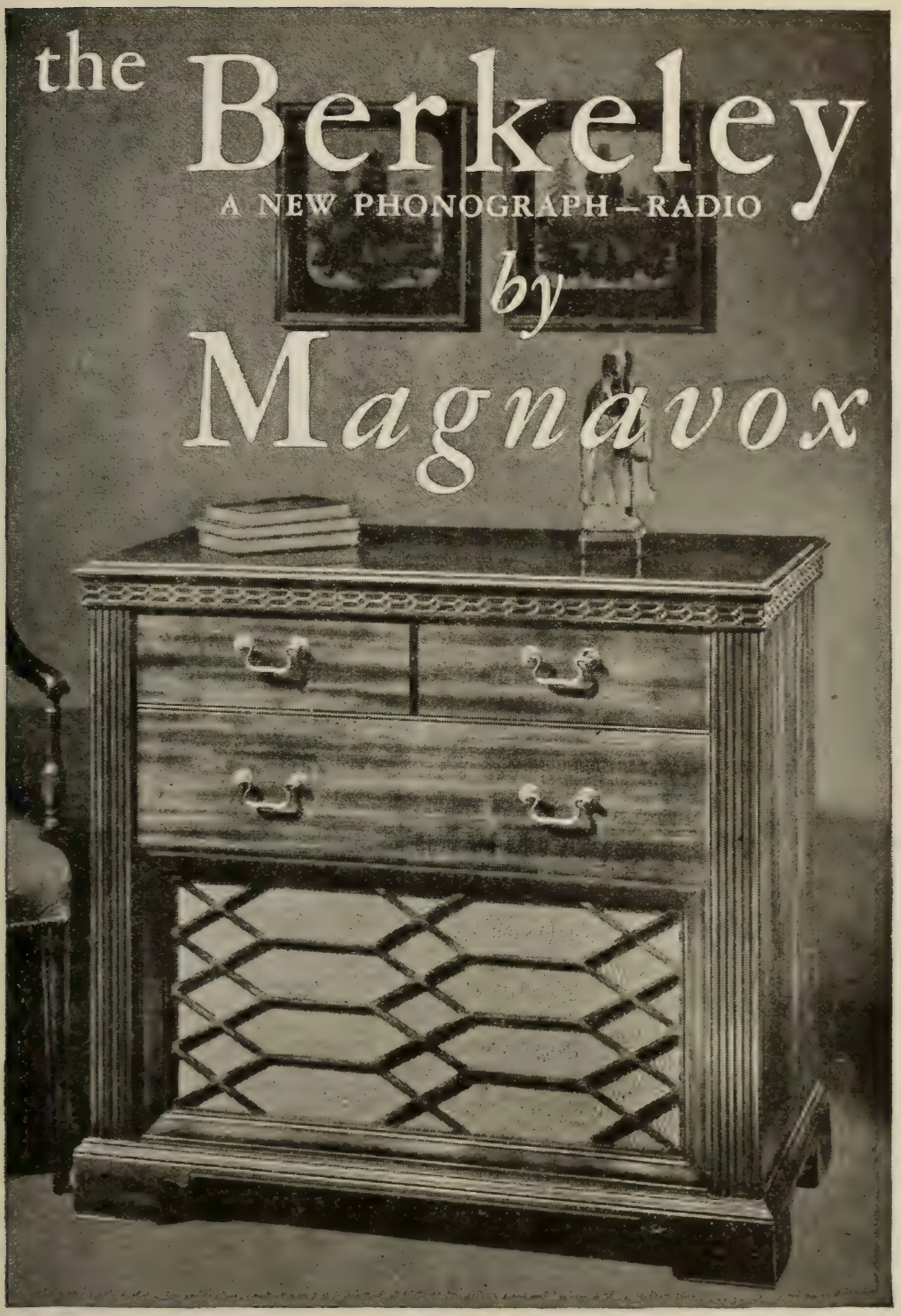
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"The extreme practical nature of American business life acted as a check upon Lenau's unbridled imagination. He saw in prosy America the greatest possible contrast to his own ideal, and this did not fail to produce a salutary effect upon him in spite of his repugnance to the experience. As far as his expectation of increasing his income is concerned it is quite clear that this was also a failure.

"In summing up, therefore, the results of the journey, there is on one hand a considerable amount of poetic material which was gathered — impressions that remained during the rest of his life, also the benefits that come from contact with the world — more rational opinions of human nature; while on the other hand there are the effects of privation and exposure upon a rather sensitive constitution. One is compelled, therefore, while granting the very serious results for his physique, to acknowledge the decidedly beneficial effects upon his mind."

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By FRANZ JOSEPH HAYDN

Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809

This Concerto was composed at Esterház in the year 1783. The instrumentation in present usage calls for wood winds in two's, two horns, and strings.

The following 'cellists have played the concerto with the Boston Symphony Orchestra: Anton Hekking (November 22, 1890); Hugo Becker (January 12, 1901); Heinrich Warnke (November 15, 1913); Josef Malkin (December 12, 1914); Jean Bedetti (March 11, 1921); Pablo Casals (January 1, 1926); Gregor Piatigorsky (April 1, 1932) (in a programme of Haydn's music commemorating the one-hundredth anniversary of his death); Raya Garbousova (November 29, 1935).

DURING his many years under the employ of the house of Esterhazy, but more particularly as *Kapellmeister* at the Esterház estate, the "Hungarian Versailles," Haydn wrote instrumental or dramatic music for every entertainment his prince gave — a vast amount in all. Of concertos alone there were some twenty for clavier, nine for violin, six for 'cello, three for baryton,* one for double-bass, five for lyre, two for

* As a result of the fact that Prince Esterhazy himself was proud of his ability on the baryton (a viola da gamba with underlying sympathetic strings) Haydn wrote no less than

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flute, four for horn, one for clarino. The six violoncello concertos all belong to the years 1771–83 (within the Esterház period), and this one in particular Haydn composed in 1783 for Anton Kraft, his virtuoso friend whom he had brought from Vienna five years before to take the first desk in the Esterház orchestra. Later Kraft became chamber musician to Prince Lobkowitz, whereby Beethoven knew his abilities and, it is said, composed the 'cello part in the triple concerto for him.

The first movement, in common time, opens with a long exposition by the *tutti*. The Adagio is in A major, 2-4. The solo part, carrying the burden of the melody, is often mingled with the voice of the bassoons. The final allegro is again in D major, 6-8. The cadenza is written over a long pedal on the dominant.

one hundred and seventy-five pieces for this instrument. The composer sought to compliment his master by learning to play the instrument himself. But the Magnificent One frowned, preferring to shine alone and unchallenged.



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EMANUEL FEUERMANN

EMANUEL FEUERMANN was born at Kolomea, Galicia, November 22, 1902. First studying the 'cello with his father and later with Julius Klengel, he made his public debut at the age of eleven when he appeared with the Philharmonic Orchestra of Vienna under Felix Weingartner. At sixteen, he joined the faculty of the Conservatory at Cologne (1917–23). In 1929 he became head of the 'cello department at the *Hochschule für Musik* in Berlin. Mr. Feuermann has toured Europe and appeared many times with the principal orchestras. Five years ago he came to this country and first appeared with the New York Philharmonic Symphony Society, under Bruno Walter. He has since made America his home.

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"DON JUAN," Tone Poem (after Nicolaus Lenau), *Op.* 20

By Richard Strauss

Born at Munich, June 11, 1864

The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891. The most recent performance in the Friday and Saturday series was on October 16, 1936. "Don Juan" was published in 1890, and dedicated "to my dear friend Ludwig Thuille."

The orchestration calls for three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *"Aus Italien,"* and a "Tone Poem" — "Macbeth." He had ready for

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his Weimar audience at the second concert of the season a new tone poem, "Don Juan," which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His 'Don Juan,' two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose 'Don Juan' has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The "Don Juan" of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of 'Faust' and

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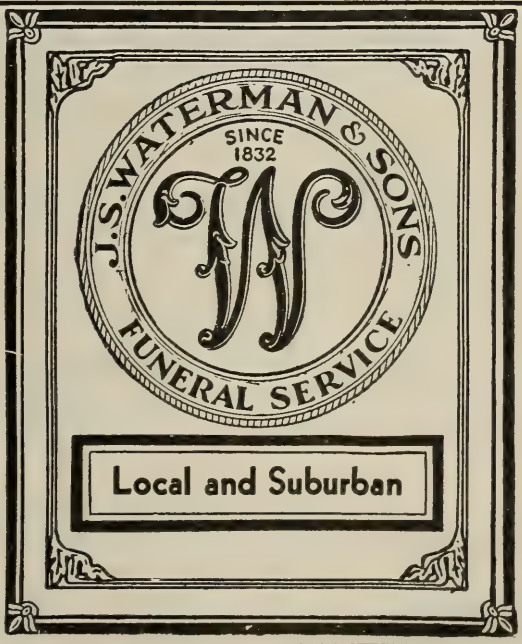
Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

* * *



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(*To Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(*To Marcello*)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.



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Then, as later, the composer fell prey to the skilful but irrepressible zeal of his analysts. Wilhelm Mauke divided the score into small bits and labelled each. He even went so far as to forget Lenau, and to bring in Mozartean characters – Donna Anna and Zerlina, finding a place for the statue and the fatal supper – a cataclysm quite alien to Lenau's story. In this light, Ernest Newman is hardly justified in reproaching Strauss for "the tendency to overburden the music with extraneous and inassimilable literary concepts," such as identifying a certain four-bar phrase with "Don Juan's satiety" – a thing the composer obviously did not do.

Without such distracting details, it is possible to discern these main outlines in the music – at first a portrait of the impulsive and fiery hero of Lenau – a romantic idealist, but certainly no ascetic. The middle section is patently a love episode. A theme for the deeper strings becomes the shimmering and glamorous accompaniment to another amorous melody for oboe solo. (Mauke, who has earlier in the score found a place for Mozart's Zerlina, tells us that the object of the first episode in this section is the Countess, while the melody for the oboe is Anna.) The closing section is in the mood of the first, but it is no mere recapitulation; the resourceful Strauss injects impor-

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tant new matter, and works the old in a new guise, riotous and frenetic. A second principal Don Juan theme is introduced, a full-rigged Straussian horn motive; the oboe theme and others are alluded to in the development, which plainly depicts the Don Juan of Lenau, to whom the fruits of conquest turn bitter as they are grasped. The climax is one of catastrophe.

Philip Hale has paraphrased Mauke's description:

"The first theme, E major, allegro molto con brio, 2-2, is a theme of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and his third theme is entitled by Mauke 'the Individual Don Juan theme, No. 1.' These three themes are contrapuntally bound together, until there is a signal given (horns and then wood wind). The first of the fair apparitions appears, — the 'Zerlichen' of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of 'Disgust' (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period — 'Disgust' and again 'Longing' — is built on the significant themes, until at the conclusion (fortissimo) the theme 'Longing' is heard from the deep-stringed instruments (rapidamente).

"And now it is the Countess that appears — 'the Countess —— ——, widow; she lives at a villa, an hour from Seville' (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards, viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza expressione) the theme of 'Longing.' Soon enters a 'molto vivace,' and the cavalier theme is heard slightly changed. Don Juan finds another victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is 'Anna.'

"This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it 'Princess Isabella and Don Juan,' a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera. Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). 'The silence of night, anxious expectancy, sighs of longing'; then with the entrance of G major (oboe solo) 'love's bliss and happiness without end.' The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of 'Disgust' is heard, and he rushes from Anna. The 'Individual Don Juan theme, No. 2,' is heard from the four horns, — 'Away! away to ever new victories.'

"Till the end the mood grows wilder and wilder. There is no longer

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time for regret, and soon there will be no time for longing. It is the Carnival time. Don Juan drinks deep of wine and love. His two themes and the themes of 'Disgust' and the 'Carnival' are in wild chromatic progressions. The Glockenspiel parodies his second 'Individual theme,' which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of 'Disgust.' Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitations to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims, —

'The fire of my blood has now burned out!'

"Then comes the duel with the death-scene. The theme of 'Disgust' now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor."

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SATURDAY EVENING, November 11, *at* 8:15 *o'clock*

Beethoven.....Symphony No. 1 in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto e vivace

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I. Allegro non troppo
II. Andante moderato
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IV. Allegro energico e passionato

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Saturday	Evening	Nov. 18 at 8.15	Symphony Hall	Boston
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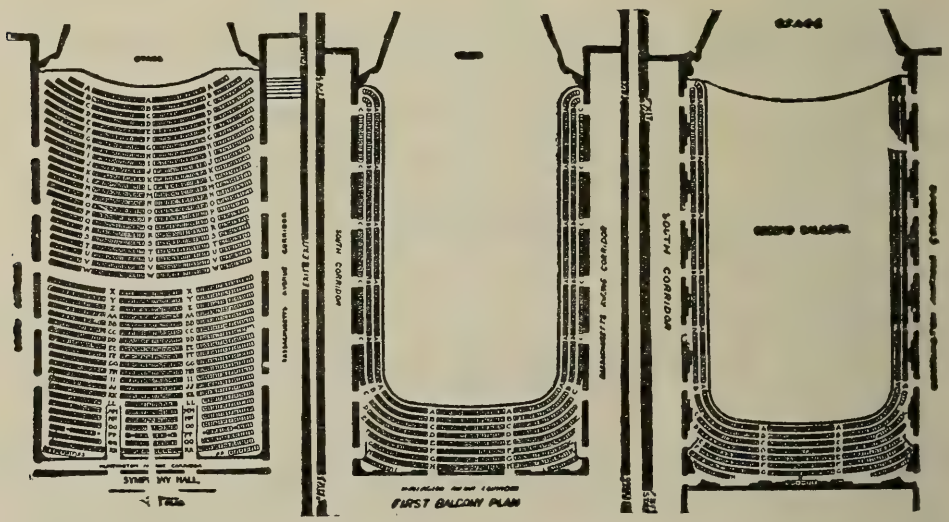
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SATURDAY EVENING, NOVEMBER 11, *at* 8:15 *o'clock*

BEETHOVEN.....Symphony No. 1 in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto e vivace

PISTON.....Concertino for Piano and Orchestra

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I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

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SYMPHONY NO. 1 in C MAJOR, *Op.* 21

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The original manuscript of this symphony has not been found, and there is no certainty as to when it was composed, but sketches for the *Finale* were found among the exercises in counterpoint which the young composer made for Albrechtsberger as early as 1795. It was on April 2, 1800, in Vienna, that this symphony had it first performance. It was published in parts at the end of 1801. The full score did not appear in print until 1820.

The orchestration includes two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings. It is dedicated to Baron van Swieten.

The most recent performance at the Boston Symphony concerts was on April 8, 1938.

BEETHOVEN, giving his first public concert in Vienna "for his own benefit," after making due obeisance to the past with a symphony of Mozart and airs from Haydn's "Creation," submitted his popular septet, and one of his piano concertos, playing, of course, the solo part; he also improvised upon the pianoforte. Finally he presented to the audience his newly completed Symphony in C major. The concert was received with marked interest, and a certain amount of critical approval. Indeed the young man was not without a reputation

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in Vienna as a pianist with almost uncanny powers of improvisation, who had written a number of sonatas, trios, quartets, and sets of variations. In the orchestral field he had not yet committed himself, save in two early cantatas and in the two piano concertos (in B-flat and in C) which he had written a few years before for his own use.

The critic of the *Allgemeine Musikalische Zeitung,* while commending parts of the concerto and the Septet as a work of "taste and feeling," felt called upon to administer a mild rebuke upon the young man who had stepped out with rather too much temerity and confidence upon the hallowed ground of the symphony which Mozart and Haydn had cultivated in such careful and orderly fashion. The writer admitted in the symphony "much art, novelty, and wealth of ideas," but added: "Unfortunately there was too much use of the wind instruments, so that the music sounded more as if written for a wind band than for an orchestra."* It was after a performance in the more conservative Leipzig Gewandhaus about a year later that a critic found in the symphony "a caricature of Haydn pushed to absurdity." Opinions such as these from Beethoven's contemporaries give

* Professor Tovey agrees with this criticism, pointing out that Beethoven does lean upon the wind sections in this symphony, a not unnatural result of his considerable experience with *"Harmoniemusik"* at that time. It might also be that the critic was misled by an ill-balanced performance, for it was particularly bad.

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Of the one language and one speech that prevailed before the confusion of tongues an imperishable remnant still exists. That is the speech of music, the language understood by peoples of every tongue.

In the world as we look out upon it today, it is more important than ever before that this bond of unity should be preserved. The Boston Symphony Orchestra counts it a privilege to contribute as it may to the continuance of this unifying influence. It is a privilege, moreover, in which every Friend of the Orchestra may share.

REGINALD C. FOSTER
Chairman, Friends of the
Boston Symphony Orchestra.

pause to us of later days who are inclined to accept this particular first symphony as fundamentally docile to the traditions of the century which had just passed — bold in many matters of detail certainly, but even there not without precedent in the symphonies of Haydn.

The adverse criticisms rankled the proud and aspiring Beethoven, who, offering the symphony to Hofmeister, wrote: "As for the Leipzig O. [*Ochsen?*], let them just go on talking; *they* will never by their chatter confer immortality on anyone, neither can they take it away from anyone for whom Apollo has destined it." This was in January, 1801. In April he wrote imperiously to the firm of Breitkopf and Härtel, who had a proprietary interest in the *Allgemeine Musikalische Zeitung:* "Advise your critics to exercise more care and good sense with regard to the productions of young authors, for many a one may thereby become dispirited, who otherwise might have risen to higher things." Beethoven was to have the satisfaction of praise from this journal which in 1805 called this symphony "a glorious production, showing extraordinary wealth of lovely ideas, used with perfect connection, order, and lucidity." The satisfaction was sometimes dubious, as when the First Symphony was extolled at the expense of his later ones.

Beethoven, anxious to make his mark in the world as a composer



in the larger forms, had at this time his first two piano concertos and the symphony to offer for publication, and accordingly proposed one of them, together with the septet and the piano sonata, Op. 22, to Hofmeister, at that time partnered with Kühnel in the house which was later known as "Peters." Hofmeister was then a Kapellmeister in Leipzig, and Beethoven addressed him as "my dear brother in art." He offered the brace of compositions for the equivalent of $140, of which the symphony was listed at $50. "Perhaps you will be astonished," he wrote, "that I make no difference between a sonata, a septet and a symphony, but I make none because I think that a symphony will not sell so well as a sonata, although it should surely be worth more." Fixing the total price at "seventy ducats," he wrote: "I do not understand any other money than Viennese ducats; how many thalers and gulden that make is no affair of mine, for I am a bad *business* man and reckoner." Beethoven spoke the sober truth about his abilities as a business man. Even at this early stage of his dealings with publishers, he was negotiating simultaneously with two publishing houses in Leipzig, and making terms for the Septet over which he was already involved with Salomon in London.

~

The introductory *Adagio molto,* only twelve bars in length, seems to take its cue from Haydn, and hardly foreshadows the extended introductions of the Second, Fourth and Seventh symphonies to come. There once was learned dissension over the very first bars, because the composer chose to open in the not so alien key of F, and to lead his hearers into G major. The composer makes amends with a main theme which proclaims its tonality by hammering insistently upon its tonic. With this polarizing theme he can leap suddenly from one key to another without ambiguity. The second theme, of orthodox contrasting, and "feminine" character, seems as plainly designed to bring into play the alternate blending voices of the wood winds.

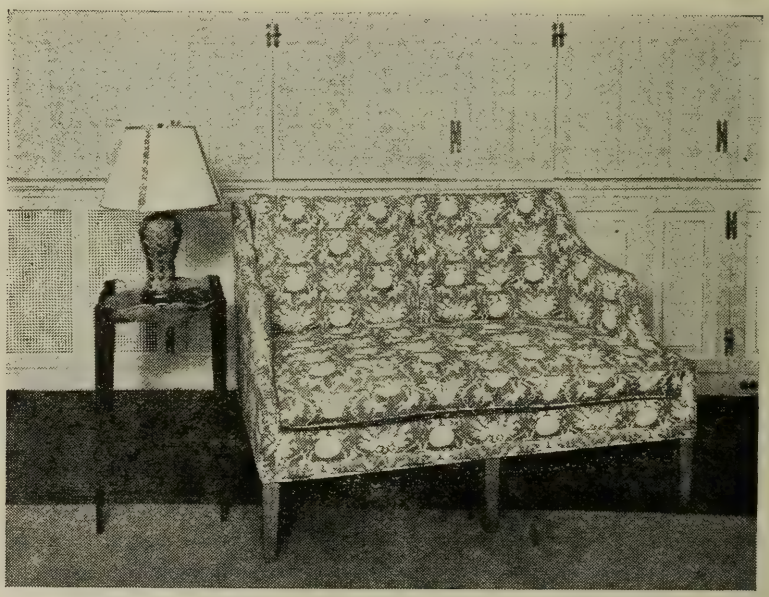
The theme itself of the *Andante cantabile* was one of those inspirations which at once took the popular fancy. The way in which the composer begins to develop it in contrapuntal imitation recalls his not too distant studies with Albrechtsberger. The ready invention, the development of a fragment of rhythm or melody into fresh and charming significance, the individual treatment of the various instruments confirms what was already evident in the development of the first movement — Beethoven's orchestral voice already assured and distinct, speaking through the formal periods which he had not yet cast off.

The "Minuet," so named, is more than the prophecy of a scherzo — it is a scherzo indeed of doubled tempo — *allegro molto e vivace.* Although the repeats, the trio and *da capo* are quite in the accepted mold of the Haydnesque minuet, the composer rides freely on divine whims of modulation and stress of some passing thought, in a way

which disturbed the pedants of the year 1800. Berlioz found the scherzo "of exquisite freshness, lightness, and grace — the one true original thing in this symphony."

It is told of the capricious introductory five bars of the *Finale,* in which the first violins reveal the ascending scale of the theme bit by bit, that Türk, cautious conductor at Halle in 1809, made a practice of omitting these bars in fear that the audience would be moved to laughter. The key progressions, the swift scale passages, the typical eighteenth-century sleight of hand, allies this movement more than the others with current ways. It was the ultimate word, let us say, upon a form which had reached with Haydn and Mozart its perfect crystallization, and after which there was no alternative but a new path.

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CONCERTINO FOR PIANO AND CHAMBER ORCHESTRA

By WALTER PISTON

Born in Rockland, Maine, January 20, 1894

The Concertino, written for pianoforte and chamber orchestra, but here performed with an increased orchestra, was composed by commission for the Columbia Broadcasting System and first performed at a radio concert of American compositions, June 20, 1937, Howard Barlow conducting, and Jesús María Sanromá playing the piano solo. The broadcast was repeated, again with Mr. Sanromá as soloist, October 17, 1937. The Concertino, with the same soloist, had its first performance at a public concert by the chamber orchestra of Bernard Zighera, under his direction, in Jordan Hall, Boston, February 24, 1938. The score was published in 1939.

THE Concertino, although continuous, divides naturally into five sections. The first part is an *allegro,* 3-4. The principal theme is stated by the piano to orchestral accompaniment, and developed in lyrical vein by the piano. The second section maintains the *allegro* tempo, but is in 6-8 rhythm and of a scherzo-like character. There is a fugato by the wood-wind section. A transition introduces the third section, a slow movement, *adagio,* 5-4. The solo 'cello states a new melody which is then varied with passages for solo oboe, clarinet, flute, horn, and string quartet, in conjunction with the piano. The 'cello solo recurs. A piano cadenza, with canonic treatment of the *adagio* theme, introduces a fourth section which restores the original *tempo allegro,* and offers a recapitulation of the first section with some fresh development. The final section is a variation upon the second section. There is new rhythmic treatment, the 6-8 being replaced by 2-4. There is a short concluding coda in increased tempo.

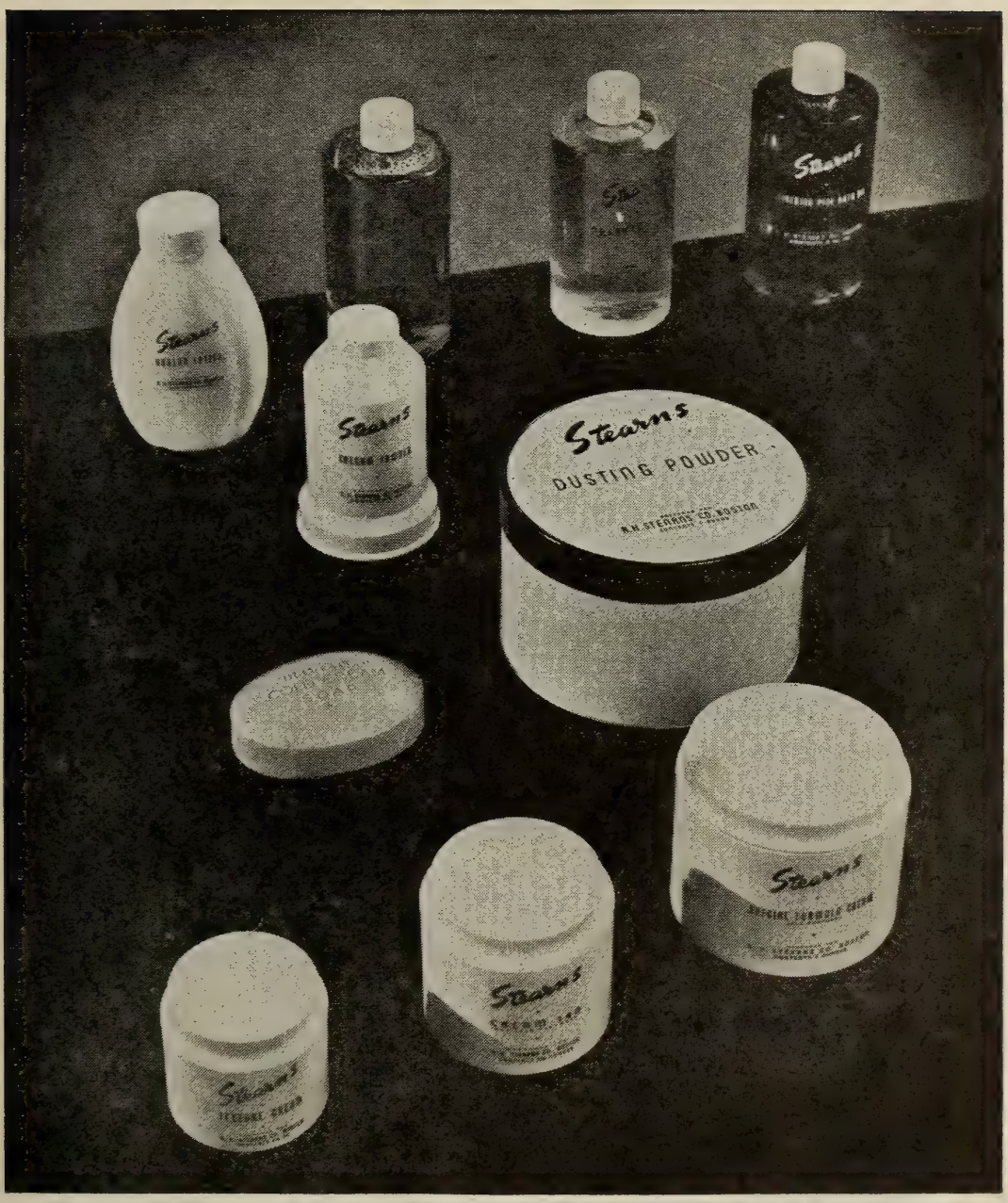
The works of Walter Piston are as follows:

1926. Piano Sonata.
1926. Three Pieces for Flute, Clarinet and Bassoon.
1928. Symphonic Piece.
1929. Suite for Orchestra.
1931. Sonata for Flute and Piano.
1931. Suite for Oboe and Piano.
1933. String Quartet No. 1.
1933. Concerto for Orchestra.
1934. Prelude and Fugue for Orchestra.
1935. String Quartet No. 2.
1935. Trio for Violin, 'Cello and Piano.
1937. Concertino for Piano and Orchestra.
1937. Symphony No. 1.
1938. Ballet, "The Incredible Flutist." *
(A Concerto for Violin and Orchestra has just been completed.)

The following had their first performances by the Boston Symphony Orchestra:

1928. March 23, Symphonic Piece.
1930. March 28, Suite for Orchestra.

* The Ballet "The Incredible Flutist," was first performed by Hans Wiener and his Dancers, at a Pop Concert in Symphony Hall, Arthur Fiedler conducting, May 30, 1938. An orchestral suite has been drawn from this ballet.



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1934. March 29, Concerto for Orchestra. (First performed at a Cambridge concert, March 8, 1934. Also performed at a Berkshire Symphonic Festival Concert, August 5, 1939.)
1938. April 8, Symphony No. 1.

"Walter Piston owes his patronymic to his grandfather, Pistone, an Italian by birth. The final 'e' fell off when Pistone came to America; he married an American woman, and his son, Walter Piston's father, married an American." Thus Nicholas Slonimsky, in his article on Piston in "American Composers on American Music." The same writer fits this composer into the American scheme: "Among American composers, Walter Piston appears as a builder of a future academic style, taking his definition without any derogatory implications. There are composers who draw on folklore, and there are composers who seek new colors, new rhythms, and new harmonies. Walter Piston codifies rather than invents. His imagination supplies him with excellent ideas, and out of this material he builds his music, without words, descriptive titles, or literature. He is an American composer speaking the international idiom of absolute music."

Mr. Piston studied violin with Messrs. Fiumara, Theodorowicz, and Winternitz in Boston, and piano with Harris Shaw. Attending Harvard University, he studied theory and composition in the music department there, and later went to Paris to study with Nadia Boulanger. He is upon the musical faculty at Harvard University.



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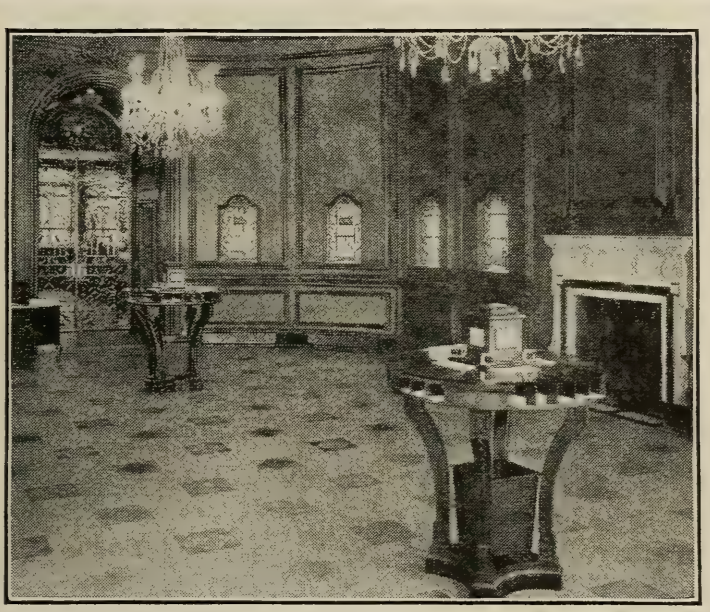
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ENTR'ACTE

WALTER PISTON – CLASSICIST

By Israel Citkowitz

(*Modern Music* – January-February, 1936)

The music of Walter Piston offers no facile approach to the written word. It is free of those narrow personal traits with which musical journalism identifies an individuality. A mannered inflection or a rigid oratorical one is easier to transcribe than the urbane flexibility of Piston's musical speech. Individuality, in a good deal of modern music, reduces itself to a particularization of effect, a narrowing of the syntactical scheme to those special procedures which, so to speak, copyright the musical personality. The completeness of Piston's style, its command over all the resources of his art, excludes so convenient a basis of definition. This music does not impose its essence by the uniqueness of its function and perspective. It seeks rather to fully gratify the musical expectancy and tension created by its thematic material. Piston does not speculate with that principle of surprise, veritable catalyst of modern technic, by which even the simple elements of musical discourse are wilfully transformed into the most unpredictable shapes. He admits with all the good grace in the world that two plus two make four, and elaborates his whole musical scheme in that same straightforward way. He may weave the various elements of a movement into a fairly intricate pattern, but above all he scrupulously respects the dialetical process in which the chain of musical events is rigorously determined from one link to the next.

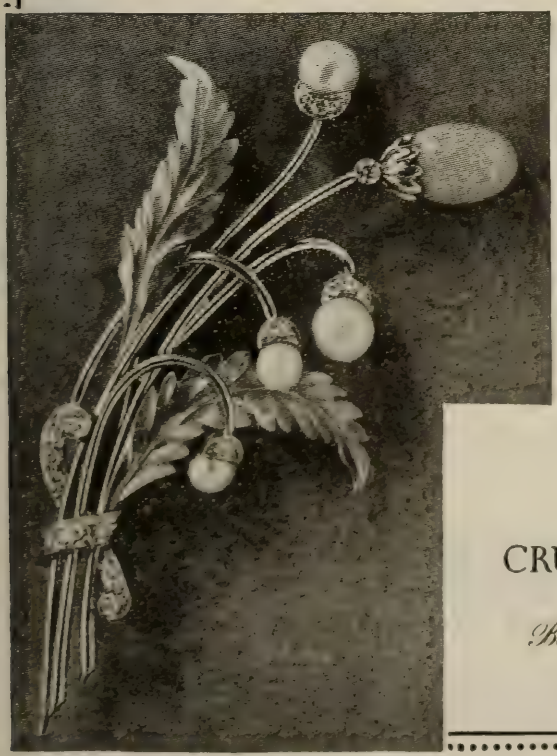
His insistence on the purity and definitiveness of musical pattern links Piston to that current of contemporary thought which has attempted to re-absorb classic principles into the music of today. This latter-day classicism first took definite shape in what was known as the neo-classic school. The emergence of Piston's music seems to depend, in fact, upon the recognition of fundamental musical values which this school was instrumental in establishing. In the sheer anarchy of the last decade, in its Babel-like profusion of systems, experiments, and extreme individualism, his fastidious and thoroughgoing culture seems lost, and his actual musical output very fragmentary. Only when a community of values, and a syntax based on classic forms had solidified the musical terrain, as it were, could the full body of his music begin to emerge. The steady course and increasing power of his work since the beginning of the decade seem to bear this out. The criteria, then, that began to shape Piston's work, are to a great extent the criteria of neo-classicism. But these criteria

themselves, for all their appeal to a universality of musical values, are strongly marked by the particular circumstances under which they arose. Valid as their direction may be, the stringency and impersonality of musical effect which they posited can only be understood as a kind of ascetic reaction to an unbridled cult of individualism and expression. It is by the light of this inherited predisposition towards an abstract conception of pure form that I shall try to make clear, later on, why Piston's work exhibits, along with its very highly sustained level of musical achievement, a curious disparity of effect.

~

With each work Piston draws nearer to an ideal of perfect balance. In his very last works there is a marked advance in the flexibility of adjustment between the form and animating idea. His architectonic powers are directed, particularly in the Trio, to intensive rather than extensive purposes. The transparency and modesty of proportion give freer play to expressive values. The slow movement of the Trio is extraordinarily successful in this respect. The sheer simple curve of its design is created with the most delicate apperception of the spacious twilit mood inherent in the melody. The Scherzo too, from the Trio, gains from this clarity of development. It is Piston in a very snappy, delightful humor. If his music is often at its best in the

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exuberant impulses of a careless gaiety, it is only another indication for us that the vitality of a light mood can be more intensive, creatively, than a tense dramatic mood which has struck no spark.

The development of Piston's style resolves itself into a revaluation of neo-classic criteria into truly classic ones. This process is by no means complete. The sloughing off of outworn methods and preconceived attitudes is arduous. Each element of composition demands to be reabsorbed into a fresh and living context. Design and expression must learn "to uncurl the same filaments of subtlety." Every inflection of the musical pattern must become transparent to the psychological intent. Piston's outstanding abilities, the seriousness and refinement of his musical ideals, the simplicity and sincerity of his moods should, in the process of further development, carry him nearer and nearer to this living classicism.

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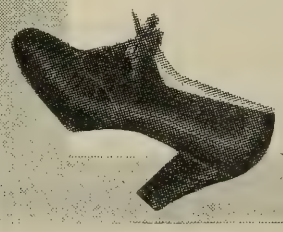
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ENTR'ACTE

A SECOND "FIRST" PERFORMANCE

(Brahms' Fourth Symphony)

"Recollections of Brahms and Bülow" by Frederic Lamond

(Translated from the *Berlin Vossische Zeitung,* October 5, 1933)

THERE are only a few musicians still living who can boast the honor of having played with Hans von Bülow (the "little" great artist, as Tchaikovsky once jokingly named him), in the musical life of Central Europe during the years 1884, 1885, and 1886. Bülow, as leader of the *Hofkapelle* at Meiningen, made concert tours (crusades, one might call them) extending through the year. This breaker of paths thus carried into Germany, Holland, and Switzerland what was to be a later development of orchestral conducting.

Bülow, in the middle eighties, as I recall him, was in better health than later, when he removed to Hamburg and took over the direction of the Berlin Philharmonic concerts. In the Meiningen period I had the privilege of observing Bülow through weeks of daily rehearsals in the old *Hoftheater.* He was almost always in good spirits; his occasional explosions quickly expended themselves, and left no linger-

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ing traces either about him or in the orchestra. The rehearsals lasted from nine o'clock until one. In the afternoons the strings were taken over by concertmaster Fleischhauer, while the clarinetist, the famous Richard Mühlfeldt, took each wind player alone and then drilled them in groups. Sundays excepted, the rehearsals went on daily through four weeks with iron industry and the greatest precision. In concert, the first and second violins, violas, wood and brass players all stood before their desks; only the violoncellists and double-basses remained seated. The piano concertos of Brahms and those of Beethoven in G and E-flat were so thoroughly studied that they were played without a leader, Bülow himself taking the piano part.

At the end of September, 1885, there came to Meiningen the manuscript of the Fourth Symphony of Brahms, and a few days later the master himself arrived. I remember how Bülow reproached Brahms about it, protesting that so valuable a manuscript as the Symphony had been sent to Meiningen by simple post without registration!

"What would have happened if the package had been lost?" asked Bülow.

"Well, I should have had to compose the symphony again,"* was

* "Na, dann hätte ich die Sinfonie halt' noch einmal komponieren müssen."



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Brahms' gruff answer. Brahms, leading the rehearsals himself, said repeatedly to the orchestra: "Only wait, Gentlemen, until Bülow conducts it, then you will hear something!"

Never shall I forget the notable Sunday in October, 1885, when the Fourth Symphony had its first public performance. The concert began at five o'clock in the afternoon. First the Academic Overture was played, then Adolf Brodsky played the Violin Concerto, and the Fourth Symphony closed the programme. After the Symphony, which brought little applause, the theatre emptied itself; I went to my dressing room behind the stage and was about to go home. The members of the orchestra were putting their instruments away and some had already left when the young Richard Strauss, the second *Kapellmeister* in Meiningen, came running up and called to me: "Lamond, help me bring the orchestra players together; the Duke wishes to have the symphony played again for himself alone." I got hold of the second horn player, while Strauss mustered one player after another. The theatre was dimly lighted and no one had permission to enter the auditorium. I slipped out on the stage. Through the peek-hole in the curtain I could see the silhouette of Brahms at the conductor's desk, and about him the intent, deeply absorbed faces of the orchestra players, who looked ghostly in the dim light.

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The loge in which the Duke sat was also in semi-darkness; and now there began for the second time a performance of the Fourth Symphony!

The performance stays vividly in my mind. I have heard consummate performances in later years, but never has the overpowering and masterly finale sounded with such conviction as in the darkened empty theatre where Brahms, like a mighty conjuror, played with the assembled group of musicians for the listening Duke of Meiningen.

When the last notes had sounded, I left the theatre with a sense of having undergone the highest experience which life had ever bestowed upon me!



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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Completed in 1885, the Fourth Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

The orchestration includes two flutes and piccolo, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani, triangle and strings.

The most recent performances at the Friday and Saturday concerts of this orchestra were October 21, 1938.

THE Brahms of 1885, surrounded by admiring friends, revered everywhere by virtue of his first three symphonies, had every reason to rest secure in a foregone acceptance of his Fourth, which he completed that summer. Yet there are signs that the composer who, after many a *"Konzertwinter,"* knew a thing or two about his public as well as his music, was far from easy in his mind about the coming performance. He undoubtedly realized that most people, missing certain bright and immediately engaging qualities which had won them to the Second and Third, would be disappointed at the rather sombre hues, the more massive and stately beauties this one contained. He must further have known that the bulk of its intricate workmanship was bound to be but dimly comprehended for a long time.

Even the inner circle, skilled musicians as they were, shook their heads rather dubiously over the new score, and when Brahms, with Ignatz Brüll, played his usual two pianoforte version to some friends in Vienna before the public performance, Hanslick is said to have "sighed heavily" after the first movement, and remarked, with cheerful bluntness: "Really, you know, it sounds to me like two tremendously witty people quarrelling!" Kalbeck was convinced that the symphony seriously threatened the reputation of Brahms. The composer cautiously entrusted it to the friendly atmosphere of Meiningen and Bülow's ducal orchestra for the first performance. He was glad to take advantage of Bülow's offer of his orchestra for trial rehearsal, and wrote to him: "I have often while composing [the symphony], had a pleasing vision of rehearsing it in a nice leisurely way — a vision that I still have, although I wonder whether it will ever have any other audience!"

Of the first performance, at Meiningen, Florence May has often been quoted to show that the work took at once with the public. She wrote that the "new symphony was enthusiastically received," that "unsuccessful efforts were made by the audience to obtain a repetition of the

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third movement," and that the close "was followed by the emphatic demonstration incident to a great success." Against this is the evidence of Frederic Lamond, a living eye-witness, who wrote in the Berlin "Vossische Zeitung" (October 5, 1933) that the symphony "brought little applause." * There is every indication that the E minor symphony was not clearly understood for a long while. A new symphony by Brahms was at that time considered an event, the more so when the revered composer conducted it. The crusading Bülow improved the occasion by repeating it at Meiningen, by taking his orchestra and the composer himself up and down the Rhine with it, and into Holland. The first performance in Vienna (on January 17, under Richter) caused a stir, and Billroth gave a dinner to Brahms and his friends. But though the Viennese applauded and praised the eminent musician who had dwelt among them for thirty years past, the symphony, according to Miss May, "did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors." The unfrivolous Leipzig, which had held off from the "two predecessors," took at once to the Fourth, and the critic Vogl smiled upon the finale for the "spirit of Bach" that was in it. Hamburg (where the symphony was heard on April 9) was of course proud of her native

* The full account of Mr. Lamond will be found on page 212.

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son, and the critic Josef Sittard of that city praised the symphony as "of monumental significance," basing his award on the doubtful virtue of its "rigorous and even grim earnestness."

That orchestras found the E minor a formidable task is indicated by the fact that Wilhelm Gericke, who had secured the score for its first American performance by the Boston Symphony Orchestra on November 29, 1886, was forced to postpone the event for further rehearsal, meanwhile yielding the honor to Dr. Leopold Damrosch, who played it in New York, December 11. Miss May, writing her book twenty years later, can only claim for Brahms' last symphony that it then had the highest regard of musicians, that it had "been growing slowly into general knowledge and favor, and will, it may be safely predicted, become still more deeply rooted in its place amongst the composer's most widely valued works."

Still more time has passed; the "remote" Brahms, the "unapproachable" Brahms has somehow vanished into history or oblivion, and an audience, quite unconcerned with technical intricacies, sits before the once dread symphony in anticipation of the true grandeur, the direct poetry, the fine sobriety of mellowed coloring which are characteristic of the composer's riper years.

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Karl Geiringer, in "Brahms, His Life and Work," writes of the Fourth Symphony:

"This last symphonic work of the master is more stringent and more compact than the previous three. More than ever before was Brahms's mind directed towards the past. He found a wealth of inspiration in pre-classical music, which revealed peculiar possibilities of enriching his musical language. The principal theme of the first movement is largely characteristic of the whole work. Distinctive of the 'later Brahms' is the art with which an ample and far-flung theme is developed from a motive of only two notes; and no less so is the assurance with which the imitation of the theme in the wood wind is employed as an accompaniment to the theme itself. Again, the clear and passionless tranquillity of this idea, equally remote from pain and joy, is characteristic of this period of his work. The movement has no motto, like those of the first three Symphonies. On the one hand, the logical progression of ideas in this piece is so compelling that there is no need of a closer linking of the different sections by a special expedient; on the other hand, the Symphony possesses, in the *Finale,* a movement of such iron resolution and concentration that a similar formation in the first movement had to be avoided. The *Andante moderato* with its four monumental introductory bars, allotted to the horns and wood wind, leads off in the ancient Phrygian mode. Slowly the warm and fragrant E major makes itself heard. Notwithstanding its wonderfully tender song-theme introduced by the 'cellos, this whole



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movement seems to lie, as it were, under the shadow of an inevitable fate. A sturdy, high-spirited *Allegro giocoso* follows. If the first two movements and the *Finale* seem inspired by Sophocles' tragedies, which Brahms had read about this time in his friend Professor Wendt's translation, this movement seems to be sponsored by Breughel. A sturdy gaiety reigns supreme, and the orchestration is broader and more plastic, more calculated to secure massive effects. The master supplemented the scoring of both the preceding movements by the addition of piccolo flute, counter-bassoon, and a third kettle-drum. The *Finale* is the crowning glory of the whole work. Just as Brahms took leave of his chamber music, so, too, he bade farewell to his symphonic creations with a movement in variations. These are of the type which he employed in the *Finale* of his Haydn Variations, *i.e.*, the Chaconne or Passacaglia. A simple theme of eight bars which is repeated thirty-one times, in the lower, middle, and upper-voices, without a single modulation or transitional passage, provides the framework of this movement."

The musical wisemen of the time were not unnaturally agog to find that Brahms had taken from Bach so rigid and constricted a form as the passacaglia, and had calmly broken all symphonic precedent by using it for a finale. Brahms accomplished the impossible by repeating his stately theme (wherein the trombones make their first appearance) through many variations, with scarcely an extra transitional bar, and

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yet avoiding all sense of patchiness or tedious reiteration. That the movement shows never a "joint," but is broadly, majestically fluent, that it progresses with the variety, the sweep of a symphonic form, is attributable to Brahms' particular craftiness in the manipulation of voices and harmonic color. Brahms' first apostles feared lest the details of this structural marvel be lost upon the general public. Joachim, first introducing the symphony to Berlin (February 1, 1886) announced the last movement as "variations," and had the theme printed in the programme. On early Boston Symphony Programmes the movement appears as *Ciaconna.** In assuming that the listener would find the

* The difference between a passacaglia and a chaconne is a rare subject for hair-splitting. No doubt a goodly array of weighty opinions could be assembled to establish, on the one hand, that Brahms' finale is indubitably a passacaglia, and a no less learned case could be made that it is beyond all dispute a chaconne. A plausible argument for the latter is made by Dr. Percy Goetschius, on his "Analytic Symphony Series": "The Finale is a chaconne," Dr. Goetschius begins, confidently. "Brahms gave it no name, and it has been called by some writers a Passacaglia. This uncertainty is not strange, since those two old Dances were almost identical, and their titles are usually considered interchangeable. Still, there are several traits which assign this a place in the category of the chaconnes: (1) The fact that the theme is conceived, not as a bass ('ostinato'), but as a melody, and is placed often in the upper voice; (2) the exclusively homophonic texture of the variations; (3) the frequent, and not unimportant alteration of the endings of the theme. In a word, selecting Bach as arbiter, this set of variations is closer akin to Bach's Chaconne for Solo Violin, than to his great Passacaglia for the Organ."

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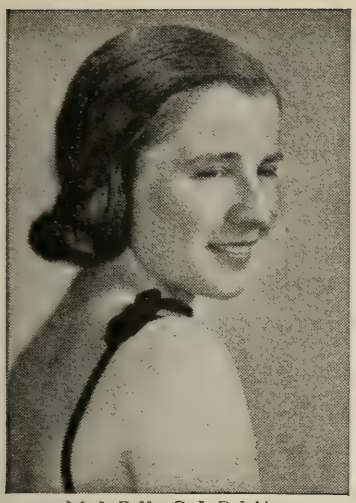
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movement as a whole too much for him, the scholars may have underrated both Brahms and his public. The composer, as the Leipzig critic Vogl astutely remarked after the first performance there, "kept its contrapuntal learning subordinate to its poetic contents." If the Quintet from *Die Meistersinger* or the finale of the Jupiter Symphony were to the uninitiated nothing clearer than a tangle of counterpoint, then Wagner and Mozart would be far lesser composers than they are. Just so, the broad lines of the Cathedral at Milan are not obscured to the general vision by its profusion of detail. Nor does the layman miss the nobility and sweep of Brahms' tonal architecture.

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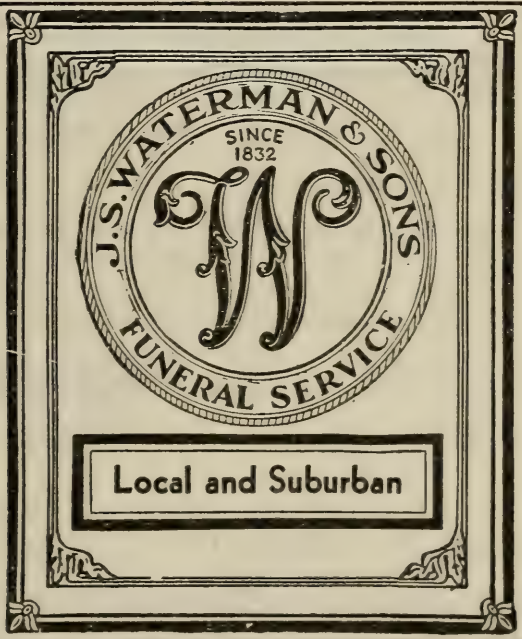
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BRAHMS, ELISABET VON HERZOGENBERG, AND THE FOURTH SYMPHONY

THE correspondence of Brahms and the Herzogenbergs, Elisabet and Heinrich, shows the composer in his most amiable mood. The hospitality of that delightful couple, their musical sympathy, the charm of the wife and her deftness in deflecting his irascibilities and keeping his sociable nature uppermost – all these qualities are to be read in the interchange of their letters.

In the weeks of doubt at the point of completion of the Fourth Symphony, the composer must have been much encouraged by the knowledge that one of his friends at least divined its essential beauties. It was the gentle "Liesl" von Herzogenberg, whom he had delighted in keeping in a state of mystified anticipation before each of his previous symphonies was performed. For once this adroit lady coaxed from him the fragmentary manuscript of a symphony still in the process of composition. Their correspondence on the subject is unusually interesting, for never before had Brahms been led into a long interchange of letters on an uncompleted score. Her enthusiastic letters must have been heartening to the composer, for her quick, intuitive grasp of the inner qualities of the difficult manuscript was matched by her tact in admitting those parts which perplexed her.



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The success of his admirer in breaking down his habitual "caginess" about an unfinished score may have been due to doubts which filled his heart about the probable success of his E minor symphony. He must have craved the appreciation and encouragement of his fair friend, for she was able to coax from him the manuscript of the first movement and the beginning of the Andante; later he sent her the piano duet of the entire symphony.

Brahms wrote in answer to her inquiries. The letter is inscribed "Mürzzuschlag," where he was at work upon the Fourth Symphony.

"Might I venture to send you a piece of a piece of mine, and should you have time to look at it and tell me what you think of it? The trouble is that, on the whole, my pieces are nicer than myself, and need less setting to rights! But cherries never get ripe for eating in these parts, so do not be afraid to say if you don't like the taste. I am not at all eager to write a bad No. 4."

The "piece of a piece of mine" was the opening movement of the new symphony. The letter is dated August 29, 1885, from Mürzzuschlag, where cherries fail to ripen for the reason that it is high in the Styrian mountains, not far from the loftiest ridge of the Semmering. In this spot, during two summers past, Brahms had composed his symphony.



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"Dear Friend," Frau Herzogenberg hastened to answer. "Yes, you may 'venture' to send that piece of your piece, which – Heaven be praised! – appears to be a symphony. Do please send it soon; you can imagine with what Christmasy feelings we shall sit and watch for it. . . ."

Brahms sent his manuscript of the first movement on September 4, with the injunction, "If the piece should smile on you at all, I should like to ask you to pass it on to Frau Schumann – that is, play it to her." Frau Herzogenberg wrote to assure him that the precious package was safely in her hands, but a letter with the results of her study of it was not immediately forthcoming. Brahms, hurt and disappointed, wrote on September 30 with an edge of sarcasm to her husband:

"My latest attack was evidently a complete failure – a symphony too! But I do beg that your dear lady will not abuse her pretty talent for writing pretty letters by inventing any belated fibs for my benefit."

This postal card interrupted a long letter from Elisabet, in which the gentle lady brought her assuaging tact to bear – a letter fine in discernment, liberal in quoted musical passages, in particularized ecstasy over the treasure entrusted to her.

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"I can now trace the hills and valleys so clearly," she wrote in one part, "that I have lost the impression of its being a complicated movement; or rather I no longer look upon the complication I read into it as detrimental to its effect in any way. At worst it seems to me as if a great master had made an extravagant display of his skill!" And later on: "An exciting Sunday afternoon spent with your symphony, a sleepless night and a sunny morning walk with the score in my macintosh (and – in disjointed fragments – in my heart) on Monday to Frau Schumann's mountain, her dear, flushed cheeks as she listened, and my own agitation over the mission for which I was so inadequately equipped – all these form a memory almost as precious as any I possess." She ended by pressing him for the second movement: "Surely, having said A you might as well say B, particularly when your name is Brahms!"

The composer answered with the "sincerest thanks" for her letter, and added: "If I could, I would gladly send you more. But I am writing hard, and shall be able to try the thing over at leisure, and at Meiningen, very shortly."

He rewarded her patience a week later (October 10) by sending the two-piano arrangement of the whole symphony, and the following letter:

"My dear Friend: – You will now be able to say that gratitude has not vanished from off the face of the earth. At least, I know of no better way to demonstrate the fact than to send you this arrangement. You will now be able to view the landscape at your ease – through smoked glasses. You will also have a chance to modify your criticism very considerably!

"The Scherzo is fairly noisy, with three timpani, triangle, and piccolo. I question whether you will have the patience to sit through the *Finale*."

Frau Herzogenberg returned the score on October 30, with a long letter which went deep into the symphony's essential nature. She wrote:

"My very dear Friend: – The Symphony leaves us today according to instructions, and while shedding my parting tear, let me thank you with all my heart for presenting us with the piano score so promptly. It means seeing it through smoked glass, of course, but, thank Heaven! we know enough Brahms to be able to hear it in imagination."

The beauty of the slow movement did not pass her by:

"The *Andante* has that distinction with which only you could endow it, and even you have had recourse to certain locked chambers of your soul for the first time. How free and flowing it is, too! . . . How exquisitely melodious it all is! . . . The beautiful way in which the second subject is ushered in by an abridged version of itself. . . . How every 'cellist, beginning with Hausmann, to whom we played it yesterday, will revel in this glorious, long-drawn-out breathing of summer! And these, I presume, are the cherries which refuse to ripen

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at Mürzzuschlag! The close, too, is delicious, with its modulation to C, which carries one back so happily to the opening bars, with their tinge of the Phrygian mode."

Of the *Scherzo* and *Finale,* not having seen the orchestral score, she was compelled to guess at the instrumental coloring.

"We rise from this feast in a quiet, happy, satisfied frame of mind, with some desire for an interval in which to attune ourselves for the irresistible rough humor of the scherzo; but it is not long before we surrender heart and soul to its versatile gaiety and impetus. Those semi-quaver chords on the F are so playful, so frivolous almost, and yet so lovely as crotchets, farther on, with the syncopated basses – the old made new by your great unfailing skill! How clearly the *p* passage leads up to the second subject, which savors as clearly of the *Volkslied* as if some tender youth were piping it on his flute outside: . . . How beautiful the soft C-sharp minor passage is when all the gay apprentices slouch home from work, and the peace of evening sets in, while the reminiscence of all this merriment becomes lyrical (*that* subject lyrical!) in D-flat; and, most beautiful of all, the soft entry of the horns and trombones at *poco meno presto.*

.

"As for the last movement, shall you mind if I proclaim it my favorite – at least, for the time being? I am fascinated by the theme itself, and the fascination grows as I follow it through its various phases, first in the bass, then in the top part or skillfully hidden somewhere in the middle, and – most impressive of all, surely, for susceptible listeners – in its trombone passage in the golden key of E major! How splendid it must sound – lucky trombone players! You asked the other day, whether I should have the 'patience to sit through' the last movement. I can only say I should not mind if it were three times as long. Surely it must go down with an audience, too, even if they neither understand nor are able to follow the *passacaglia* form; for there is no laborious weaving of threads, but a succession of novel combinations, all imbued with a vigor that must have an arresting, overpowering effect, and one need not be a musician, thank Heaven! to come under its spell."

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FRIDAY AFTERNOON, November 17, *at* 2:30 *o'clock*

SATURDAY EVENING, November 18, *at* 8:15 *o'clock*

William Schuman.....American Festival Overture (1939)

Randall Thompson.....Symphony No. 2 in E minor

I. Allegro
II. Largo
III. Vivace
IV. Andante moderato; Allegro con spirito; Largamente

INTERMISSION

Franck.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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Rondo (Allegro).

II.

CONCERTO (E minor).....*Conus*
(in one movement)

INTERMISSION

III.

SONATA (A major).....*Brahms*
Allegro amabile.
Andante tranquillo: Vivace: Andante: Vivace di più.
Allegretto grazioso (quasi andante).

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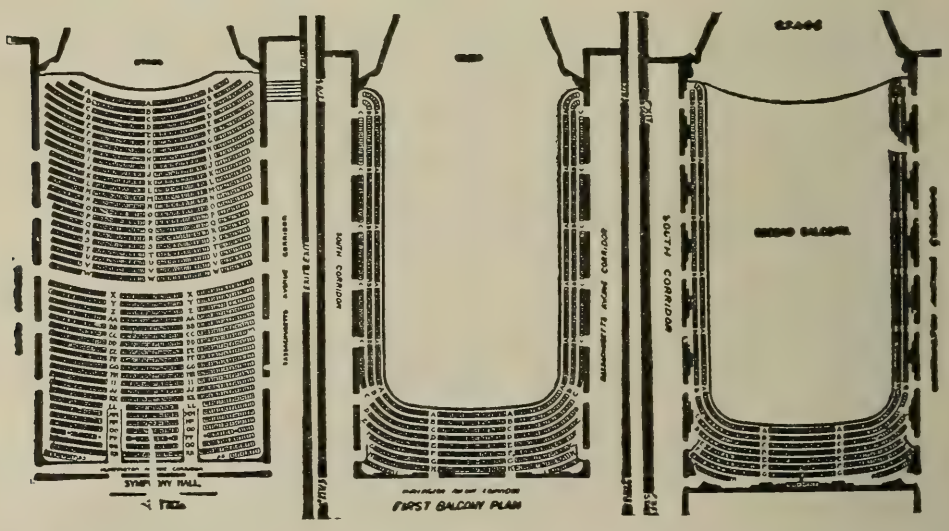
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Sixth Programme

FRIDAY AFTERNOON, November 17, *at* 2:30 *o'clock*

SATURDAY EVENING, November 18, *at* 8:15 *o'clock*

William Schuman.....American Festival Overture

Randall Thompson.....Symphony No. 2 in E minor

I. Allegro
II. Largo
III. Vivace
IV. Andante moderato; Allegro con spirito; Largamente

INTERMISSION

Franck.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

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The orchestration is as follows: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, four horns, two trumpets, three trombones and tuba, timpani, bass drum, cymbals, snare drum, xylophone, and strings.

The composer writes as follows about his Overture:

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines.

"The first section of the work is concerned with the material discussed above and the ideas growing out of it. This music leads to a

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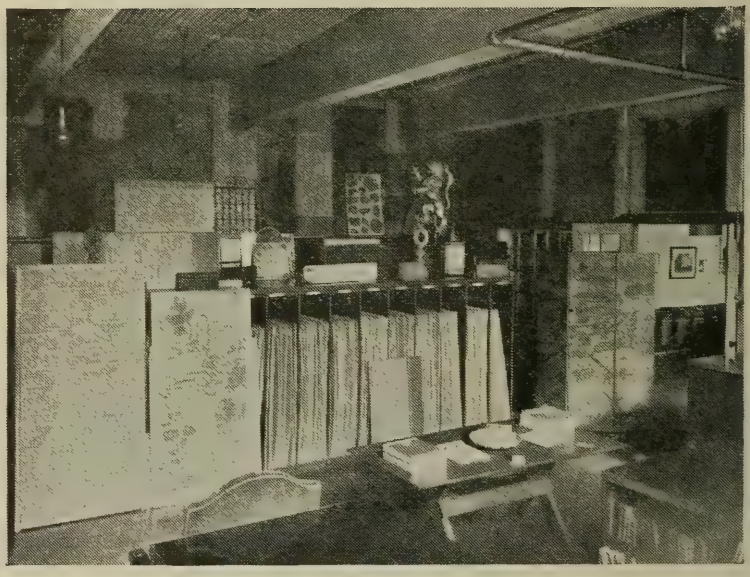
transition section and the subsequent announcement by the violas of a Fugue subject. The entire middle section is given over to this Fugue. The orchestration is at first for strings alone, later for wood winds alone and finally, as the Fugue is brought to fruition, by the strings and wood winds in combination. This climax leads to the final section of the work, which consists of opening materials paraphrased and the introduction of new subsidiary ideas. The tempo of the work is fast."

Mr. Schuman's Symphony No. 2, in one movement, was performed at the Boston Symphony concerts, February 17, 1939.

The composer attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy, in Salzburg, Austria. He is a member of the faculty of Sarah Lawrence College, in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. He holds a Guggenheim fellowship.

Mr. Schuman's First Symphony is for chamber orchestra, and was composed in 1935. Also for orchestra is a Prelude and Fugue, of 1937.

The Second Symphony, composed in 1937, was the prize-winning



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composition in a national contest for orchestral music. There is a Concerto for Piano and Orchestra (1938). A ballet, "Playground," is now in process of composition.

Choral works include four Chorale Canons (1932–33); Prelude for Voices, text by Thomas Wolfe, from "Look Homeward Angel" (1937); "Pioneers," text by Walt Whitman (1937); and Choral Etude (1937).

Chamber music, in addition to the First Symphony mentioned above, includes two string quartets (1936 and 1937), and a canon and fugue, for violin, violoncello and piano (1934).

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SYMPHONY NO. 2

By RANDALL THOMPSON

Born in New York City, April 21, 1899

Randall Thompson composed his Second Symphony in Gstaad, Switzerland, between July, 1930, and September, 1931. It was first performed at Rochester by the Rochester Philharmonic Orchestra, under Howard Hanson, on March 24, 1932, and again on May 5. The Symphony was performed at the concerts of the Boston Symphony Orchestra, April 13, 1934. It was again played at the concert of American music by the Boston Symphony Orchestra, October 6, 1939.

The orchestration is as follows: three flutes and piccolo, three oboes and English horn, three clarinets, three bassoons, four horns, three trumpets, three trombones and tuba, timpani, cymbals, and strings.

THE second symphony, according to the composer, "is based on no programme, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness.

"I have used the ordinary full orchestra by threes. I have not used all the instruments in every movement. Limiting the percussion to cymbals and kettledrums may seem to be a curious twist for a contemporary composer. I have been sparing in my use of percussive punctuation in an attempt to make the music itself intrinsically rhythmic. The kettledrums are used only in the first two movements; the cymbals only in the last two. The orchestra is greatly reduced in the second movement. The brass in the scherzo is limited to horns and one trumpet. The trombones and tuba are employed only in the last movement.

"The symphony is dedicated to my wife."

An analysis follows:

I. *Allegro,* E minor; two-four time. The principal theme is announced immediately by the horns, *forte,* and answered by the trumpets. From this motive is derived a series of rhythmic figures which form the toccata-like background of the entire movement. The subsidiary theme (G minor, oboes, English horn, and bassoon) is of a more reticent nature, but the violoncellos accompany it in persistent rhythm.

The development section begins quietly, and forms a gradual crescendo, at the apex of which the first theme returns in an ominous *fortissimo* against a counter-rhythm on the kettledrums. A more extended transition leads to a sinister presentation of the second theme (C minor, muted trumpets answered by bassoon and clarinets antiphonally). At the close, a major version of the second theme in augmentation is sounded *fortissimo* by the horns and trumpets against the continuous pulse of the strings. The movement subsides, apparently to end in the major. An abrupt minor chord brings it to a close.

II. *Largo,* C major; four-four time. The violins play a warm, quiet melody against pizzicato chords in the violoncellos. A contrasting melody is sung by the oboe. The movement is not long, but its mood is concentrated. It ends simply, on a C major chord with lowered seventh.

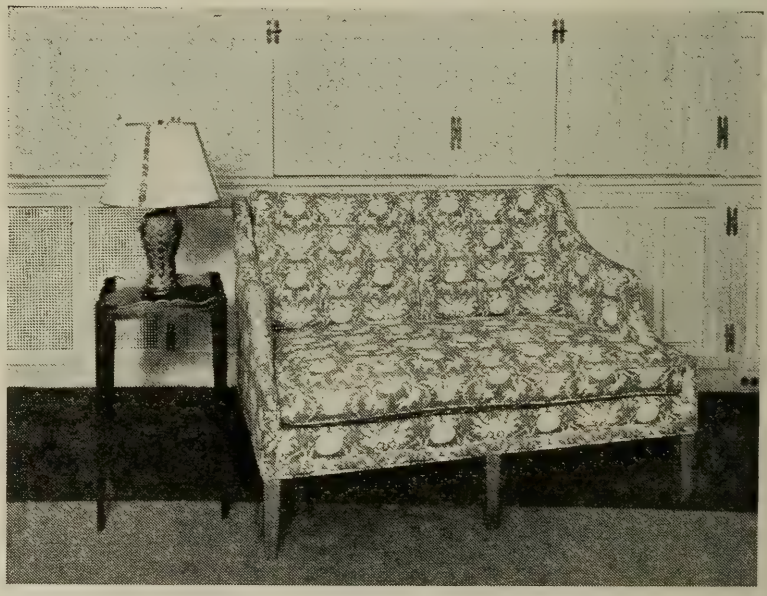
III. *Vivace;* seven-four time. Scherzo with trio. The first section begins in G minor and ends in D minor. The trio (*Capriccioso,* six-eight and nine-eight time) progresses from B major to G major. The first section returns transposed. Now beginning in C minor and ending in G minor, it serves as a kind of extended "subdominant answer" to its former presentation. There is a short coda making intensified use of material from the trio.

IV. *Andante moderato — Allegro con spirito — Largamente,* E major. The slow sections which begin and end this movement serve to frame the Allegro, a modified rondo.

The theme of the Allegro is a diminution of the theme of the first and last sections. The Largamente employs for the first time the full sonorities of the orchestra in a sustained assertion of the principal melody.

When Mr. Thompson's symphony was performed in New York, Lawrence Gilman had this to say about it in the *Herald-Tribune:* "The important point about his symphony is that he has really succeeded in keeping the music simple, unforced, unaffected. He has made use of popular idioms, melodic and rhythmic, and his manipulation of these is civilized and craftsmanlike. He has not hesitated at times

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to be obvious, he has not strained; he has not constricted his fancy and his feeling; he has not been afraid to sound quite different from Schönberg. His music has humor, and warmth, and pleasantness; many will find it agreeable and solacing."

~

Mr. Thompson is a New Englander by descent, his parents having been born at Augusta, Maine. He graduated from Harvard College in 1920, and took a Master's degree (*summos honores*) in 1922. He studied with Ernest Bloch in New York (1920–21). He has won several fellowships – among them a fellowship at the American Academy in Rome (1922–25), and a Guggenheim Fellowship (1929–31). He was Assistant Professor of Musical Theory, organist, and director of choral music at Wellesley College (1927–29); Lecturer in Music at Harvard University, 1929. During the season 1931–32, he conducted the Dessoff Choirs of New York. He returned to Wellesley College in 1936 to give lectures, and in the following year joined the faculty of the Music Department of the University of California. He is at present Director of the Curtis Institute of Music at Philadelphia.

His works include the following:

ORCHESTRA:

Pierrot and Cothurnus (Prelude to "Aria da Capo," play in one act, by Edna St. Vincent Millay) (1922).
The Piper at the Gates of Dawn, Symphonic Poem (1924).
A Jazz Poem, for Pianoforte and Orchestra (1928).
Symphony No. 1 (1929).
Symphony No. 2 (1931).

CHAMBER MUSIC:

Piano Sonata (1923).
String Quartet, "The Wind in the Willows" (1924).
Suite for Piano (1924).

CHORAL MUSIC:

Odes of Horace (1925).
For mixed voices, unaccompanied.

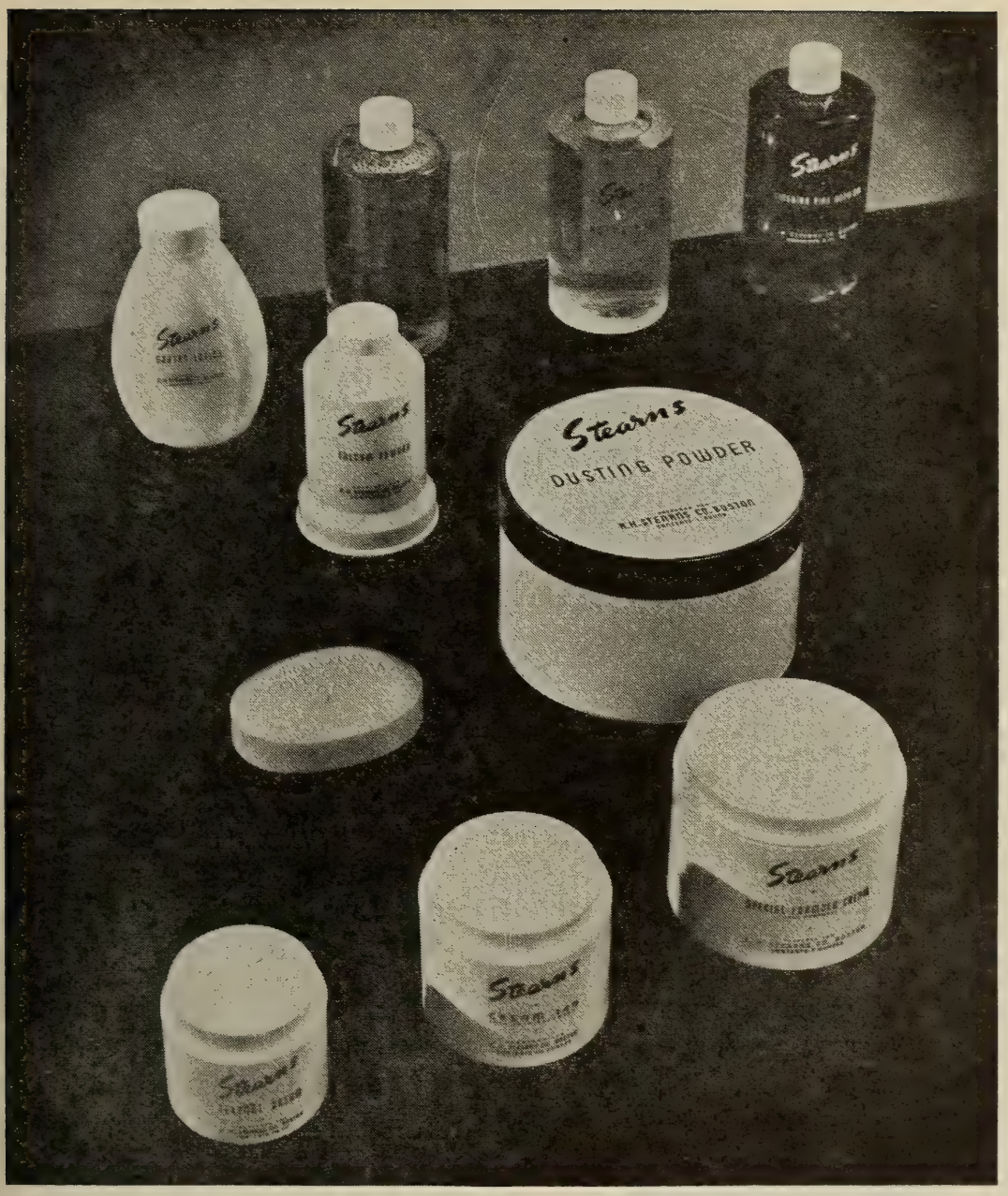
Pueri Hebræorum (1927).
Eight-part antiphonal, for women's voices, unaccompanied.

Rosemary (1929).
Four choruses for women's voices, unaccompanied, texts from "Tiger Joy" by Stephen Vincent Benet.

Americana (1932).
Sequence of five choruses (mixed voices with piano); texts from *The American Mercury*.

The Peaceable Kingdom (1936).
Mixed voices, *a capella*.

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Men's voices, piano.



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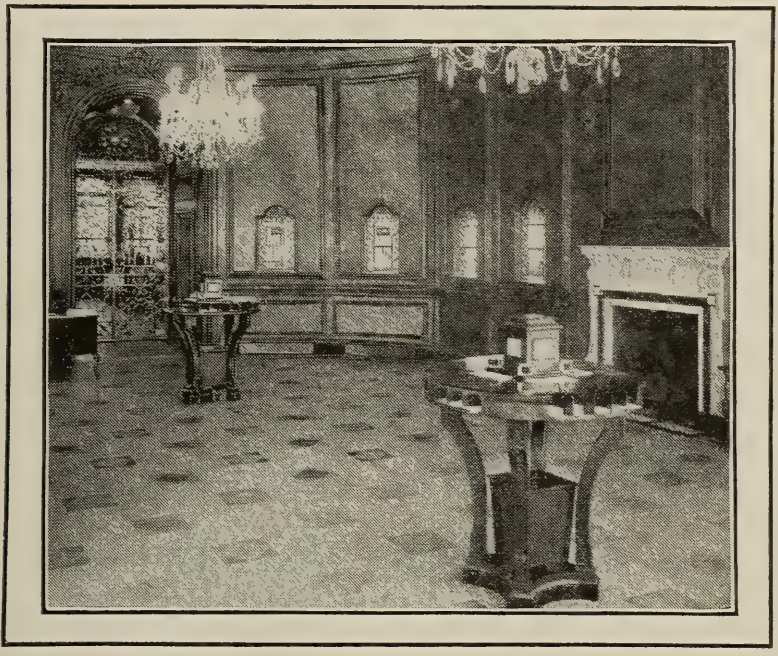
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ENTR'ACTE

GRASS ROOTS FOR AMERICAN COMPOSERS

CHARLES LOUIS SEEGER

(Reprinted from *Modern Music,* March-April, 1939)

UP to about ten years ago most of us, musicians and amateurs alike, would have agreed with the "very kind reader" quoted some time ago by Mr. Olin Downes in an article in *The New York Times* entitled "Native Folk-Melody." The reader asked "where a genuine American folk-music is to be found" and finally wound up with: "The American is too modern, too kinetic, too contemporaneous in all his thinking and doing, to express himself in terms of the simple and untutored art of a past period. In music, as in other expressions, he must look ahead and not behind him."

We knew that old English ballads were still sung in our backwoods, French folk-songs in Canada and Louisiana, German in Pennsylvania, Yiddish in New York, Spanish on the Mexican border. And we supposed they were dying out rather rapidly.

At the same time we agreed with Mr. Downes' own view: "It is surely evident that a national musical art must rise from a popular base and not consist of forms superimposed from more rarefied regions above." We looked with envy upon the European composer, upon the unbroken tradition in his hands, upon his clear-cut social function and his root in the soil of a native folk art. Resigned to not having these things, we were comforted with the hope of a new experimental art, distinguished, abstract and precious, a contribution to an eventual international music which might some day evolve.

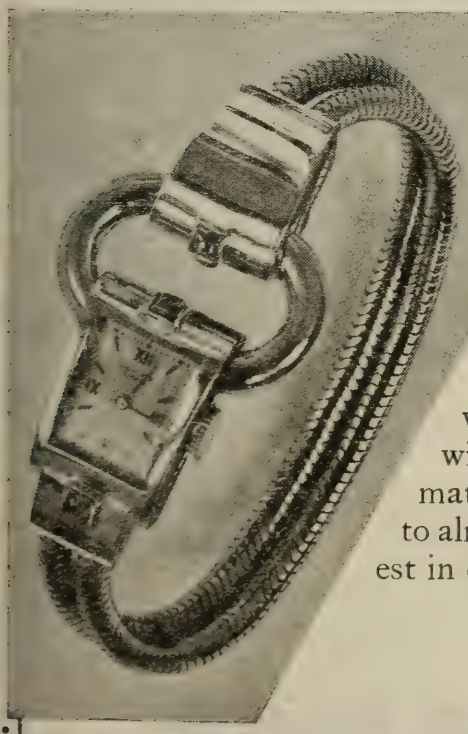
In the 1920's we knew that we had still to find in our music, as Haydn once found, the link between the stylist and the life about us. Had not American painting, the drama and the novel "arrived" by discovering the American scene and learning to deal with the stuff of American life? Music surely would also find content of an American character!

But how this was to be done was a vague matter. Very few tried seriously to follow the lead of Henry F. Gilbert and Charles Ives in utilizing American popular tunes for symphonic writing. Their work was admirable in many respects and sometimes, as in the case of Ives' *Barn Dance,* intriguing when it handled this material. But as the foundation for a school of American music it seemed a blind alley. The bodily introduction of folk and popular melodies, whether from India, Greece or our own backwoods, into an eclectic, inter-

national sound-palette seemed nothing more than a facile escape from having to roll one's own. Most composers have tried this recipe at one time or another but after two or three attempts, the effect seems usually pretty bad — a few fresh daisies in a bunch of orchids.

The first break in this jam came, I think, in 1925 and '26 with the realization that the jazz boys had hit upon something the academic or fine-art composer had missed. In the beginning this seemed to consist of certain technical innovations. Utilizing them in academic writing produced "jazz concertos" and "jazz symphonies." Meanwhile dance bands had begun to jazz the classics and produced eventually a new product of their own — "symphonic jazz." In the rapprochement one could hardly distinguish between the jazz symphony and the symphonic jazz! But as an American national style this too left much to be desired. For a number of European composers were quite as able to produce it as were the Americans.

Further experiment with the jazz technic resulted, however, in a closer familiarity with its history and with its improvisational aspect, often referred to as swing. These disclosed the fact that the success of jazz was due not alone to its technical innovations but in an even greater degree to its basic root in an art totally unknown, or un-



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recognized, by the bulk of the American professional musicians. This art of music, the folk music of America, had embodied for well over a hundred years the tonal and rhythmic expression of untold millions of rural and even of urban Americans. Contrary to our professional beliefs, the American people at large has had plenty to say and ability to say it, so that a rich repertory has been built up — thousands of tunes each for the dance, for the ballad, the love song, and the religious song. Wherever English is spoken, the idiom is clearly consistent, though it varies in different regions and with different age-groups. Wherever large foreign-language groups are found, the predominant idiom and repertory produce fascinating hybrids with French, Spanish, German, or more recently imported folk music.

~

The astonishing thing is that we have had to wait until the 1930's to discover these facts. To understand the situation we must go back in history. About a hundred years ago Lowell Mason and some other "enlightened" professional musicians set out to prove: (1) that America was unmusical; (2) that it could be made musical. These two preposterous propositions became the creed of a cult which is still strong. Indeed, most of us still follow it. According to its thesis, German folk songs were "music." They had been sanctified by Haydn,

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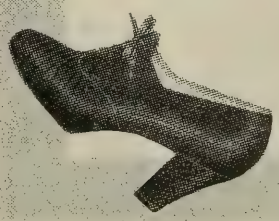
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But American songs, hymns and dances were not, and still to practically all musicians and teachers, are not music at all; partly because they have not been sanctified, but partly also because they go counter to sanctification as it was done in Europe a hundred or more years ago. Our hymns and spirituals too often run to parallel fourths, fifths and octaves. Our ballads are sung too often without "expression" and without accompaniment. Our instrumental music defies too many "laws" of harmony and sounds terrible when played on the pianoforte. Our play-party games and singing games are often not "refined."

Exactly what Mr. Downes quite rightly says should *not* be done, has been done — and done for a hundred years — by professional musicians and their patrons. "Forms have been superimposed from more rarefied regions above" upon a not unresisting America. The cult has made amazing headway. But still, all is not well. Mr. Downes and many others voice serious protests. Millions of Americans, uninitiated in the last quartets of Beethoven, still hear little or no swing

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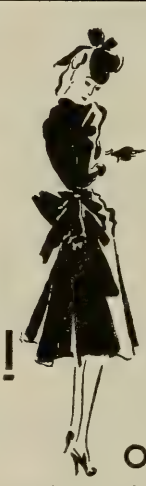
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(believe it or not), and hold quietly to the good old traditional music that the "very kind reader" doubts has any existence. And the American composer is still more admonished than admired.

If proof of resistance is needed, gather together a dozen average people from various parts of the country, people who are not too ingrained with the prejudices of music-professionalism, great wealth or smartness, add a guitar or a banjo (no piano), and see how many songs you can get out of them — "folk-songs" if you're a sophisticate, "old songs" or mere "songs," if you are nice and common. Will there not be *Down in the Valley* and *Careless Love?* And how about *Frankie and Johnnie, Wreck of the Old Ninety-Seven, Red River Valley, John Henry, Shortnin' Bread, Cripple Creek, Maple on the Hill, Buffalo Gals, Barbara Allen?* Perhaps there will be *Jesse James, Sam Bass, Old Joe Clark,* or even *The Golden Vanity, Pretty Saro, Lord Lovel.*

How long would the list be before the possibilities of even a casual gathering could be exhausted? Really, I do not know and doubt if anyone does. There are singers like blind old Mrs. Dusenberry in Arkansas who can sing one hundred and thirteen; like Bascom Lamar Lunsford of North Carolina who can give you three hundred and fifteen (and if you will let him consult his "ballit-book," three thou-



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sand variants of these); collectors and students such as Alan Lomax and Robert W. Gordon whose individual repertories mount up well beyond five hundred apiece. Then there are probably more than twelve thousand phonographic recordings in the Archive of American Folk Song in the Library of Congress and as many more in other collections – voices of men, women and children of all parts of the country, of all walks of life. No matter how elaborate the survey of the actual music made by the people of America upon the basis of a purely oral tradition, it is to be doubted we could ever plumb the bottom of this deep well-spring. Is the American "too modern, too kinetic, too contemporaneous to express himself in terms of a simple and untutored art?" Listen to the ballad of Barney Graham, heroic union organizer who was shot in the street in Wilder, Tennessee, in 1933. It is sung to the tune of the *Blind Girl* by his daughter. Or listen to Aunt Molly Jackson's *Join the C.I.O.* sung to an American version of the tune for the old English ballad, *Lay the Lily Low.* Hundreds of these songs are in use today in labor struggles up and down the country.

But now that we know this, what are we doing about it? Where is the "link between the stylist and the life about him?"

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The first thing, it seems to me, is for the professional composer to make up his mind that his place in world music will depend upon finding his place in American music and in American life. He knows and admits his European heritage, be it Brahms, Debussy, Schönberg, Stravinsky, — one, several or all of them. He must discover, for himself, his own peculiar American lineage. This is not easy. Books are of some little help. Phonograph records — if he can get at them — are much better. Let him ponder, however, upon the following facts: (1) American folk music is probably as alive as that of any "advanced" country, excepting, of course, Spain and the U.S.S.R.; (2) our popular art is universally recognized as the most brilliant of its kind in the world today; (3) both of these have come to be what they are in spite of the hundred years' bitter antagonism of professional musicians; (4) serious composition is still, after considerable patronage and some most promising beginnings, little more than a beginning. This should make us sufficiently humble for the second move.

The second move should be to discover America. To do this, the professional composer must get away from cities, suburbs, summer colonies, large estates and the sweet solitude of little retreats where urban atmosphere, ignorance and prejudice cling ever so easily. Al-



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Exhibition

A COLLECTION of sixteenth century tapestries loaned through the courtesy of the Museum of Fine Arts has been arranged in the First Balcony Gallery. Four of the tapestries were woven in Brussels and belong to an Abraham and Rebecca series. The fifth bears the title "Music" and is probably the seventh of a Flemish series depicting the liberal arts. This tapestry has been described as follows:

"Music in the tapestry is personified as a woman. Her costume is that of the first part of the sixteenth century, and her attendants are minstrels playing popular instruments. She is seated on a marble throne carved and gilded in the manner of the Italian Renaissance, placed, not within walls, but in a pleasant garden where warm dull pink and orange flowers grow from blue-green turf, and in the background against the sombre blue of the sky neat pale roses twine on trellises. She plays a small portable organ, placed at her left hand, the bellows worked by an attendant, while at her right another attendant holds a sheet of music. Sitting on the ground before her among the flowers is a man playing a dulcimer, an instrument not unlike the psaltery except that the musician, instead of plucking the strings with his fingers or with a plectrum, strikes them with two small rods. The foremost of the musicians, who stand in a group, plays a harp which half conceals the instrument in the hands of the man behind him, probably a lute or mandore. Two at the right are playing flutes, one a vertical flute or pipe, the other a transverse flute. Between them stands a man playing a rebec, a primitive form of the violin, while at the farthest right is a jester with bagpipes. There are two children among the players, scantily clad: one blows a horn before the throne of Music; the other, almost lost among his tall companions, strikes a triangle. Lest one might not recognize Music, her name appears against the blue hanging on the back of her throne. Below in the foreground on a deep pink scroll is this verse in very mediocre Latin:

'Invenere locum per me modulamina vocum;
Dat notula scire musica docta lire.'

which has been rendered:

'Through me the modulations of voices have found their place;
Music learned on the lyre gives knowledge of notes.' "

most any county will do. (One must learn to think in terms of the county, township or parish!) For a first venture I hesitate to suggest a mountain county; one can hear and learn as much in the sand-hills, plains, valleys, deltas, sea-coasts, or for that matter in the large cities. But the way is a bit better charted for one in the mountains. However, wherever it may be, the composer should enter a community as a guest, an appreciative guest, a plain unpretentious person. He should meet and learn to know well many types of Americans. If anyone says to him "We like you – you're so nice and common," he will know he is on the right track. He should find out who are the best singers, whether of ballads, blues, hymns, work songs, love songs, etc., and who are the best fiddlers, banjo-pickers, guitar-, harmonica-, dulcimer-, accordion-players, and the best square dance callers. He should play at least one of these instruments. He has much to learn, not only of music, but of ways of living. If he can take along a portable recording phonograph he will be able to make vastly faster progress. Of course, the more places he can go and the longer he can stay, the better.

The third step in the making of an American composer must be the digestion of this experience. If he is good iron and red hot, he is now ready to be forged into that link we were talking about. For

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the composer himself must be that link. He will find he has learned a new language – not a mere collection of songs and dances. A folk art, or for that matter a popular or academic art, is primarily an idiom, only secondarily a repertory. Any good swing player can demonstrate the difference between his art and that of the professional musician. But it often takes considerable time and patience for a professional musician even to perceive that folk art is different from anything he has ever known. He has an enormous amount of bias, professional pride and plain hokum to get rid of. The folk musician is such a "natural" that he is not much help in the situation.

So there we are. Plainly, if we are to compose for more than an infinitesimal fraction of the American people, we must write in an idiom not too remote from the one most of them already possess – their own musical vernacular. A music has its life in the making of it. It is not the music they listen to that is the music of a people, but the music people make for themselves. The people of America cannot, and for a long time to come will not be able to make much high art music. (The very kind reader forgets how few houses in America have running water in them.) They cannot and will not

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make much jazz or swing either. All of these are too difficult and demand too much equipment and training. The people will, of course, make more and more music of all these types. But always there is the proviso that the farther any urban art strays from the idiom determined by the tastes and capacities of the people at large, the smaller in the long run, will be the role it plays.

Music is unquestionably the most highly developed of our native arts, excepting only speech. It is a dynamic folk art — while it continually loses old songs, it continually adds new ones. It is changing very rapidly today. But the attempt to sing in a foreign music to America is almost as absurd as the attempt to talk to it in a foreign language. Music is, to an extent only slightly less than speech, a means of communication between people. To an extent possibly greater than speech, it serves to embody what is common (or strange) between them. If, therefore, a composer is going to sing the American people anything new, if he is going to celebrate his oneness with them (not his difference from them), if he is going to teach them that their undoubtedly limited musical tastes and capacities, crippled as they have been by a century of savage industrialism and sophisticated snubbing, can develop to a higher level, he must first get upon a common ground with them, learn their musical lingo, work with it

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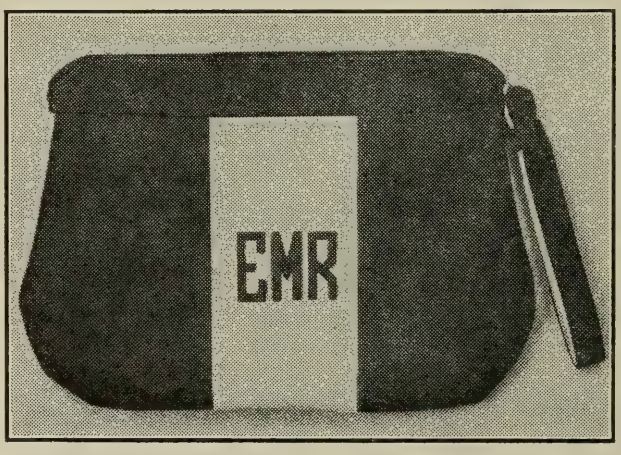
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and show he can do for them something they want to have done and cannot do by themselves or without his help.

This is, of course, a purely critical determination. There are those among us — and I hope there always will be not too small a number — who must of necessity sing their difference from their fellows and fight the predominating trend. I would like to see, however, a few of the younger men follow out some such lines as I have indicated. I am convinced there is already an immense, though still mute, demand for the type of composition here outlined. It may have to be, at first, crude and ordinary. It may not, at first, be in any sense national, but rather, regional or even local. America is large and varied. But our culture has definitely graduated beyond the colonial phase. The people as a whole know it. Professional musicians seem to be among the last to admit it. Is it not time for a change?



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Born at Liège, Belgium, December 10, 1822; died at Paris, November 8, 1890

The Symphony of César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889. The symphony reached Germany in 1894, when it was performed in Dresden; England in 1896 (a Lamoureux concert in Queen's Hall). The first performance by the Boston Symphony Orchestra was on April 15, 1899, Wilhelm Gericke, conductor. The most recent performance in this series was November 13, 1936.

The Symphony is scored for two flutes, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones and tuba, timpani, harp and strings.

"One autumn evening in 1888," wrote Guy Ropartz, devout disciple of Franck, "I went to pay the master a visit at the beginning of vacation time. 'Have you been working?' I inquired. 'Yes,' was Franck's reply, 'and I think that you will be pleased with the result.' He had just completed the Symphony in D, and he kindly played it through to me on the piano.* I shall never forget the impression made upon me by that first hearing."

* D'Indy lists the Symphony as having been begun in 1886.

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The first performance, at the Paris *Conservatoire,* when the members of the orchestra were opposed to it, the subscribers bewildered, and some of Franck's colleagues spitefully critical, has been described with gusto by d'Indy in his much quoted book, the bible of the Franck movement.

It is not hard to sympathize with the state of mind of Franck's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the *Conservatoire,* and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause — was naïvely delighted when those blessings sparingly descended upon him. But the impatience of the Franck disciples extended, less reasonably, to the public which allowed him to die before awaking to the urgent beauty of his art. Ropartz, for instance, tried to console himself with the philosophical reflection: "All true creators must be in advance of their time and must of necessity be misunderstood by their contemporaries: César Franck was no more of an exception to this rule than other great musicians have been; like them, he was misunderstood." A study of the dates and performances,

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which d'Indy himself has listed, tends to exonerate the much berated general public, which has been known to respond to new music with tolerable promptness, when they are permitted to hear it even adequately presented. The performances of Franck's music while the composer lived were patchy and far between.

For almost all of his life, Paris was not even aware of Franck. Those who knew him casually or by sight must have looked upon him simply as a mild little organist* and teacher at the *Conservatoire,* who wrote unperformed oratorios and operas in his spare time. And such indeed he was. It must be admitted that Franck gave the world little opportunity for more than posthumous recognition – and not so much because this most self-effacing of composers never pushed his cause, as because his genius ripened so late. When he had reached fifty-seven there was nothing in his considerable output (with the possible exception of *"La Rédemption"* or *"Les Éolides"*) which time has proved to be of any great importance. *"Les Béatitudes,"* which he completed in that year (1879) had neither a full nor a clear performance until three years after his death, when, according to d'Indy, "the effect was

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

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overwhelming, and henceforth the name of Franck was surrounded by a halo of glory, destined to grow brighter as time went on." The masterpieces — "Psyché," the Symphony, the String Quartet, the Violin Sonata, the Three Organ Chorales, all came within the last four years of his life, and the Symphony — that most enduring monument of Franck's genius, was first performed some twenty months before his death. In the last year of his life, musicians rallied to the masterly new scores as soon as they appeared, and lost no time in spreading the gospel of Franck — a gospel which was readily apprehended. Ysaye played the Violin Sonata (dedicated to him) in town after town; the Quartet was performed at the Salle Pleyel by the *Societé Nationale de Musique* (April 19, 1890), and the whole audience, so we are told, rose to applaud the composer. And after Franck's death, his music, aided (or hindered) by the zealous pronouncements of the militant school which had grown at his feet, made its way increasingly to popular favor.

French musicians testify as to the rising vogue of Franck's music in the early nineties. Léon Vallas in his life of Debussy laments that the Parisian public of that time, "still carried along on a flood of romanticism," could not be diverted to the self-contained elegance of the then new impressionist composer. "The select shrines were still consecrated to the cult of a fierce, grandiloquent, philosophical art: Bee-

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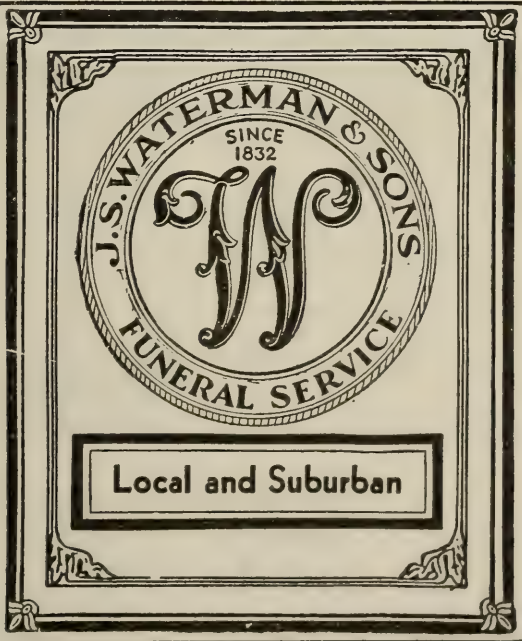
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thoven's last quartets, the new works of César Franck – discovered very late in the day – and Richard Wagner's great operas – these complex, ambitious works, so full of noble beauty, were alone capable of arousing an enthusiasm that bordered on delirium." Paul Landormy, writing for *La Victoire,* lists these same composers, and singles out Franck's Quintet and Quartet, as having been accorded at that time "an excessive admiration, romantic in its violence." Derepas, writing in 1897, told of a veritable Franck inundation, and the composer's son then wrote to him that he received every day quantities of letters and printed matter about his father. When once the special harmonic style of Franck, his absorption in the contemplative moods of early organ music had caught the general imagination, his musical faith needed no preaching.

Of the notorious performance of Franck's Symphony at the Conservatoire (February 17, 1889), d'Indy writes:

"The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them – a profes-



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sor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see — your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889."

D'Indy, whom there is no reason to suppose anything but a truthful man, has this to say about Charles Gounod, who was present:

"At another door of the concert hall, the composer of 'Faust,' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!' "

All who knew him describe Franck as sincerely touched when some grudging official recognition was bestowed upon him, or when his



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music was actually heard and applauded in public. "On the occasions — alas! too few — when Franck came in touch with the public," wrote Arthur Coquard, "he saw and heard nothing but the music, and if the execution struck him as adequate, he was the happiest of men. The master had formed an ideal atmosphere of his thoughts and affections, an atmosphere which his soul gladly inhaled, undisturbed by strange currents — his spirit delighted itself with its own ideal of art and philosophy. Wrapped in the contemplation of serene beauties such as these, his genius brought forth those great and sometimes sublime works. No wonder that his music, conceived in the calm joy of ecstasy, without thought of public opinion, the artist's dream, lasted over the day of its performance and, soaring high, lost sight of earth altogether."

Another instance of Franck's placid content with miserable performances is described by d'Indy. After he was decorated by the French government as "professor of organ," his friends and pupils determined to show the world that he was something more than that, and raised funds for a "Franck Festival," a concert of his own music, at the *Cirque d'Hiver,* January 30, 1887. The first part, conducted by Pasdeloup, consisted of *"Le Chasseur Maudit,"* the *"Variations Symphoniques"* (with M. Louis Diémer), and the second part of *"Ruth."* Franck then con-

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ducted excerpts from his opera, *"Hulda,"* and his Third and Eighth Beatitudes. "The performance by an orchestra lacking in cohesion and insufficiently rehearsed," says d'Indy, "was a deplorable affair. Pasdeloup, courageous innovator and first champion of symphonic music in France, was then growing old and losing authority as a conductor; he went entirely wrong in the tempo of the finale of the *'Variations Symphoniques,'* which ended in a breakdown. As to Franck, he was listening too intently to the vibration of his own thoughts to pay any attention to the thousand details for which a conductor must always be on the alert. The interpretation of the 'Beatitudes' suffered in consequence, but such was his good-nature that he was the only person who did not regret the wretched performance, and when we poured out to him our bitter complaint that his works should have been so badly given, he answered, smiling and shaking back his thick mane of hair: 'No, no, you are really too exacting, dear boys; for my own part, I was quite satisfied!' "

Franck was never heard to complain of the humble round of teaching, into which poverty had forced him, dissipating his genius in a constant grind of petty engagements, with only an hour or two in the day saved for his composition. "The first years of his marriage were 'close,' " wrote the organist Tournemire, who knew him then. "One must live! From half past five in the morning until half past seven, Franck composed. At eight he left the house to 'comb' Paris. He dispensed solfège and piano for the convenience of the pupils in the Jesuit school of Vaugirard (lessons 1 franc 80 centimes for a half hour, from eleven until two!). He had only a bite of fruit or cheese to sustain him, as Franck himself once told me. He would also go to Anteuil, a fashionable institution for young ladies of society, who often constrained him to teach them impossible novelties of the hour." He was known to these uneager demoiselles, acquiring parlor graces, as "Monsieur Franck." Later, some of these ladies were astonished to find their erstwhile insignificant and even rather ridiculous piano teacher become a world-enshrined memory. Whereupon they proudly proclaimed themselves "Franck pupils." D'Indy disqualified these imposters by publishing the name of every pupil who at any time had been close to Franck in his work.

The Quintet, the Quartet, the Violin Sonata, and the Symphony are named by d'Indy as "constructed upon a germinative idea which becomes the expressive basis of the entire musical cycle." He says elsewhere of the conception of the Violin Sonata – "From this moment the cyclical form, the basis of modern symphonic art, was created and consecrated." He adds:

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minor is constructed on the same method. I purposely use the word *method* for this reason: After having long described Franck as an empiricist and an improviser – which is radically wrong – his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could – and did – think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'? . . .

"Franck's Symphony is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz had justly called 'the theme of faith.' "

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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, DECEMBER 4, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, DECEMBER 5, *at* 3 *o'clock*

Programme

PROKOFIEFF "Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

SCHUMANN Symphony No. 1 in B-flat, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II
IV. Allegro animato e grazioso

RACHMANINOFF Concerto for Pianoforte No. 2 in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

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Seventh Programme

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:15 *o'clock*

IGOR STRAVINSKY *Conducting*

STRAVINSKY "Jeu de Cartes" (Card Game, Ballet in Three Deals)
(First performances at these concerts)

STRAVINSKY Capriccio for Orchestra with Piano Solo

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

(Played without pause)

INTERMISSION

STRAVINSKY Suite from the Ballet "Petrouchka"

The Juggler — Russian Dance — Pétrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders

STRAVINSKY "Symphonie de Psaumes," for Orchestra with Chorus

I. Psalm XXXVIII (Verses 13 and 14)
II. Psalm XXXIX (Verses 2, 3 and 4)
III. Psalm CL (Entire)

CECILIA SOCIETY CHORUS, ARTHUR FIEDLER, *Conductor*

SOLOIST

JESÚS MARÍA SANROMÁ

STEINWAY PIANO

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Boston Symphony Orchestra

[Fifty-ninth Season, 1939–1940]

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GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.

HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

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MURRAY, J.
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DICKSON, H.
DUBBS, H.

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CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

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ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
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STOCKBRIDGE, C.
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FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

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MOLEUX, G.
VONDRAK, A.
DUFRESNE, G.
JUHT, L.
GREENBERG, H.
FRANKEL, I.
GIRARD, H.
PROSE, P.
BARWICKI, J.

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PAPPOUTSAKIS, J.
KAPLAN, P.

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GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

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ALLARD, R.
PANENKA, E.
LAUS, A.

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MADSEN, G.

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LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

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LILLEBACK, W.
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Tuba

ADAM, E.

Harps

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Partita in D minor (Violin alone) *Bach* — Sonata in C minor, Opus 30, No. 2 *Beethoven*

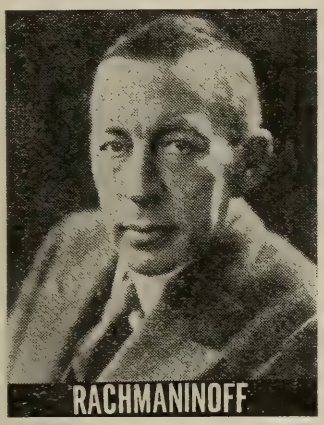
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(a) The Trout *Schubert-Liszt*
(b) Impromptu, A-flat minor . . . *Schubert*
Etude Tableau, Daisies, Oriental Sketches *Rachmaninoff*
Fairy Tale, E minor *Medtner*
Novellette, Toccata *F. Poulenc*
Tarantella, "Venezia e Napoli" *Liszt*

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SUN. AFT., DEC. 3, at 3:30

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MON. EVE., DEC. 11

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Boston Evening Transcript

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Thursday	Evening	Nov. 23 at 8.45	Carnegie Hall	New York
Friday	Evening	Nov. 24 at 8.30	Academy of Music	Brooklyn
Saturday	Afternoon	Nov. 25 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Nov. 28 at 8.30	Metropolitan Theatre	Providence
Friday	Afternoon	Dec. 1 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 2 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 4 at 8.15	Symphony Hall	Boston
Tuesday	Afternoon	Dec. 5 at 3.00	Symphony Hall	Boston
Friday	Afternoon	Dec. 8 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 9 at 8.15	Symphony Hall	Boston
Monday	Evening	Dec. 11 at 8.15	Eastman Theatre	Rochester
Tuesday	Evening	Dec. 12 at 8.30	Consistory Auditorium	Buffalo
Wednesday	Evening	Dec. 13 at 8.30	Auditorium Theatre	Chicago
Thursday	Evening	Dec. 14 at 8.15	Hill Auditorium	Ann Arbor
Friday	Evening	Dec. 15 at 8.30	Civic Auditorium	Cleveland
Saturday	Evening	Dec. 16 at 8.30	Syria Mosque	Pittsburgh
Sunday	Afternoon	Dec. 17 at 3.00	Syria Mosque	Pittsburgh
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Friday	Afternoon	Dec. 22 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 23 at 8.15	Symphony Hall	Boston
Friday	Afternoon	Dec. 29 at 2.30	Symphony Hall	Boston
Saturday	Evening	Dec. 30 at 8.15	Symphony Hall	Boston

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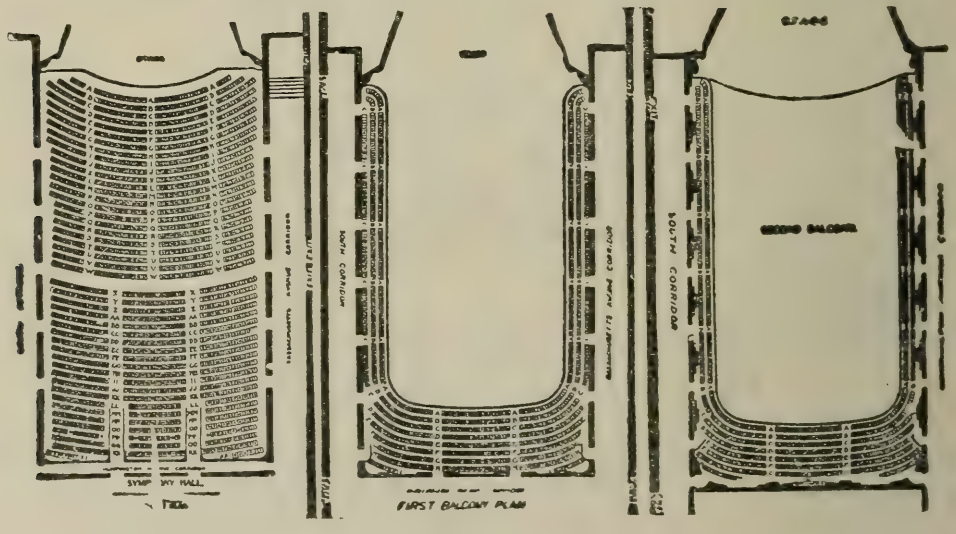
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FIFTY-NINTH SEASON, 1939-1940

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Seventh Programme

FRIDAY AFTERNOON, DECEMBER 1, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 2, *at* 8:15 *o'clock*

IGOR STRAVINSKY *Conducting*

STRAVINSKY "Jeu de Cartes" (Card Game, Ballet in Three Deals)
(First performances at these concerts)

STRAVINSKY Capriccio for Orchestra with Piano Solo

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

(Played without pause)

STRAVINSKY Suite from the Ballet "Petrouchka"

The Juggler — Russian Dance — Petrouchka — Grand Carnival — Nurses' Dance — The Bear and the Peasant playing a Hand Organ — The Merchant and the Gypsies — The Dance of the Coachmen and Grooms — The Masqueraders

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I. Psalm XXXVIII (Verses 13 and 14)
II. Psalm XXXIX (Verses 2, 3 and 4)
III. Psalm CL (Entire)

CECILIA SOCIETY CHORUS, ARTHUR FIEDLER, *Conductor*

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IGOR STRAVINSKY

The life of Stravinsky has been told in book form by Boris Schloezer (1929), and by André Schaeffner (1931). These careful records, amplified by a discussion of the composer's works and style, were evidently written in close touch with their subject. Stravinsky's autobiography, published in French in 1935, and in English translation in 1936, substantiates the earlier books and benefits by the more direct revelation of Stravinsky's personality. Where the writings of his friends attempted to analyze and classify, the composer himself has spoken freely of his particular aims, his opinions, and his artistic beliefs. The following sketch draws upon these books, but mostly upon the autobiography.

STRAVINSKY was born at Oranienbaum, a small coast resort near St. Petersburg, and opposite Kronstadt, on the 17th of June, 1882. This was June 5 by the Russian calendar, whereby the composer was given his name from his patron saint, Igor. He was the third child of Feodor Stravinsky, who was the principal bass singer of the Imperial Opera in St. Petersburg. There was a Polish strain in the family on the father's side, a Ukrainian strain on the mother's. Feodor was an outstanding Mephistopheles in the operas of Gounod and of Boïto, and customarily took the bass parts in "Russlan and Ludmilla," "Boris Godounov," or "Prince Igor." He was a cultured and well-read artist, possessing a large library. The son, until his adolescent years, did not benefit by the experience of his father's activities. When at length

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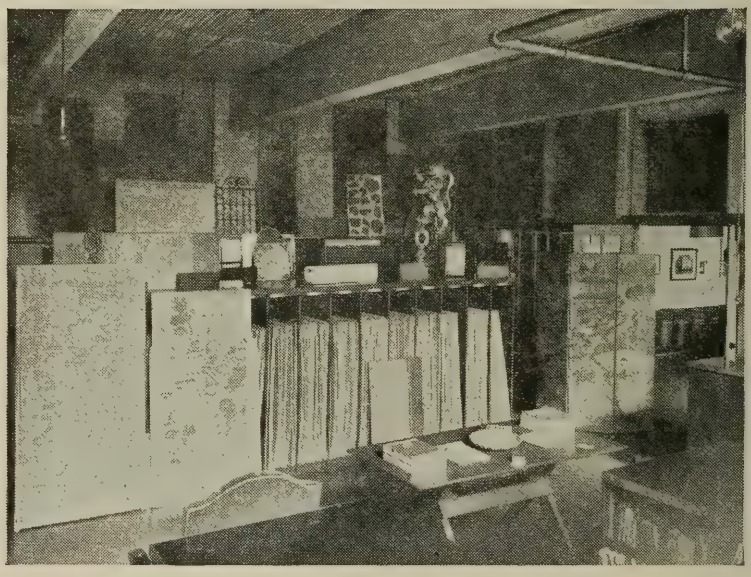
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he was taken to hear "Russlan" and "A Life for the Tsar," he was immensely impressed. He had studied piano from the age of nine, and had already seized upon Glinka's scores in the father's library. A performance of Tchaikovsky's "Pathetic" Symphony shortly after the composer's death (the young man had had a passing glimpse of the composer in the lobby at the Opera) made an indelible impression upon his imagination. Stravinsky's adoration of Tchaikovsky's music has been lifelong, and always withstood his early training under the ægis of the nationalist "five."

Stravinsky dutifully went through school and prepared, according to the wish of his father, for a career in jurisprudence. He did not take part in the school life, nor did he later at the law college find his real interests and his real development. He was avid for the experience of concert and opera which St. Petersburg afforded, and in his most impressionable years was drawn to the musical efforts and discussions of a group of intellectuals and quasi-"liberals" who talked of the "rights of man," opposition to governmental tyranny, and a scientific materialism. Musically speaking, this postulated "realistic expression" and cultivated "popular and nationalistic tendencies and admiration for folk-lore." The works of Moussorgsky met the ideal of this circle, and it is interesting to note that when Stravinsky had



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Reginald C. Foster,
Chairman, Friends of the
Boston Symphony Orchestra.

submitted to and survived the doctrines of the nationalist cult at the St. Petersburg Conservatory, Moussorgsky long remained for him the one composer among them whose aims had been congenial to his own.

Meeting as a fellow student at Heidelberg the son of Rimsky-Korsakov, he obtained an interview with the famous head of the Petersburg Conservatory in the hope of encouragement toward a musical career. The mildly austere professor was unexcited by his early attempts at composition, but advised him to develop his musical talents. He wisely warned him to do this by individual instruction, rather than by subjection to the doctrinaire routine of the Conservatory classes. (The amateur Stravinsky had studied the textbooks of harmony with impatience and rejection, the accepted rules of counterpoint with exceeding interest and absorption.) At the Conservatory, Stravinsky learned to admire the uncanny skill of Glazounov in the handling of the symphonic form. The orchestral color of Wagner from which Rimsky-Korsakov had so largely derived was also a model. Rimsky-Korsakov took the young man in hand for instruction in instrumentation. Stravinsky, the incipient musical adventurer, probed a field in which his teachers and leaders were almost entirely ignorant, and which they waved aside as inconsiderable — the recent achieve-

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ments of composers in France. The music of Chabrier and of Debussy fascinated him, and in lesser degree that of César Franck, d'Indy, Fauré and Dukas. Stravinsky's writings soon showed the influence of Debussy, "with his extraordinary freedom and freshness of technique." Rimsky-Korsakov shook his head rather dubiously over the innovation.

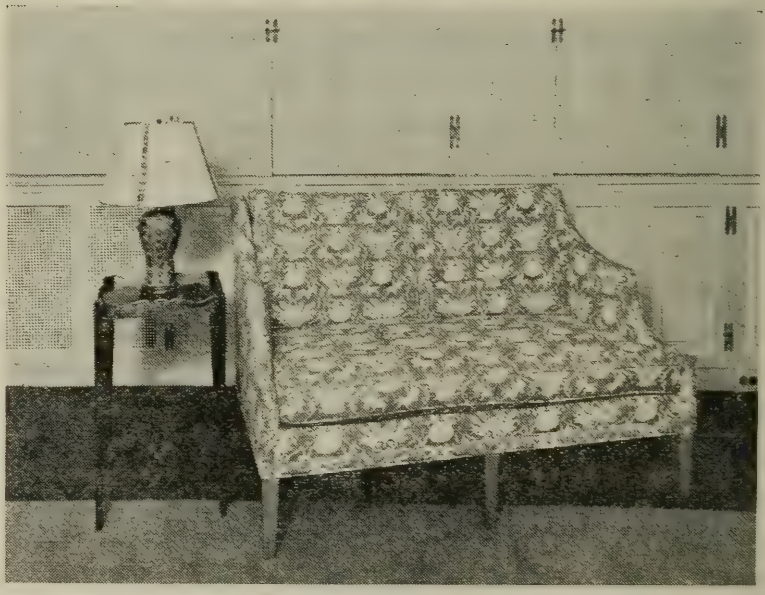
Stravinsky finished his university course in the spring of 1905, and in 1906 was married. He produced for the inspection of Rimsky-Korsakov his little suite for voice and orchestra, *"Faune et Bergère,"* and a symphony, an excursion into the full sonata form made in youthful deference to constituted classicism, and not repeated in the course of many stylistic adventures to come. Developing an increasing independence, Stravinsky composed his then bold orchestral *tour de force,* "Fireworks," in the year 1908, for the wedding of the daughter of Rimsky-Korsakov, and hastened to send the score to his master's summer residence. The package was returned with the information that the addressee had died. Rimsky-Korsakov was destined not to know *"L'Oiseau de Feu"* or *"Petrouchka,"* not even the *"Scherzo Fantastique"* or the first act of *"Le Rossignol,"* although Stravinsky had sketched the latter two scores before the master's death. The ballets would probably have puzzled and disturbed him. Stravinsky composed a *"Chant Funèbre"* in memory of Rimsky-Korsakov, a score which unfortunately has disappeared in the turmoil of the Revolution.

When, in the winter of 1908, the *"Scherzo Fantastique"* and the "Fireworks" were performed at the Siloti concerts in St. Petersburg, an interested listener, Serge Diaghilev, singled out the composer for his own purposes. This extraordinary *enrepreneur* of the arts, ten years the senior of Stravinsky, had attained prominence in the promotion in turn of painting, of journalism, and of musical performance. The ballet was his present concern, and he engaged Stravinsky forthwith to orchestrate a Nocturne and a Waltz of Chopin, for the coming Paris season. A significant friendship then began which was to last until the death of Diaghilev twenty years later. The association was remarkable in that it deflected the creative course of a composer of such indomitable and clearly defined purpose as Stravinsky into a field which might not otherwise have drawn him. It was remarkable no less that two artists of such definite and unyielding views should have been able to work together intermittently for so long a period while keeping their differences of opinion from growing into a barrier between them.

Stravinsky returned in the summer of 1909 to the score of his first opera, "The Nightingale," of which he had written only the introductory first act, but Diaghilev tempted him with a definite offer for a ballet of his own on the Russian fairy tale, "The Firebird," for the

season of 1910 in Paris. The ballet form, which had long been looked down upon by serious musicians in Russia, had been more or less legitimatized by the contributions of such composers as Glinka and Tchaikovsky. Diaghilev had gathered together a group of artists of brilliant abilities, and could tempt the principal composers of his day with prospects of flawless and inspiring production, as well as financial profit. Stravinsky accordingly laid his opera aside to compose music for dancing drawn from a subject Rimsky-Korsakov had treated. The result, though more than touched by the French manner, shone forth as the first unmistakable manifestation of a new and important composer in Russia. While working upon the last pages of the "Firebird," Stravinsky was seized with the idea of a pre-historic ballet, a young girl in the center of a circle of elders, dancing herself to death in propitiation to the God of Spring. But he laid the idea temporarily aside to write a ballet depicting a country fair with the puppet "Petrouchka" as its central figure. *"Petrouchka"* was accordingly completed and mounted in the following summer. The obscure composer, whom Diaghilev had given his opportunity, in turn raised Diaghilev and his troupe to world fame with two ballets of such provocative and scintillating qualities that they commanded the attention of the musical world. Stravinsky returned to the *"Sacre du Printemps,"* which he completed in the spring of 1913. The controversy

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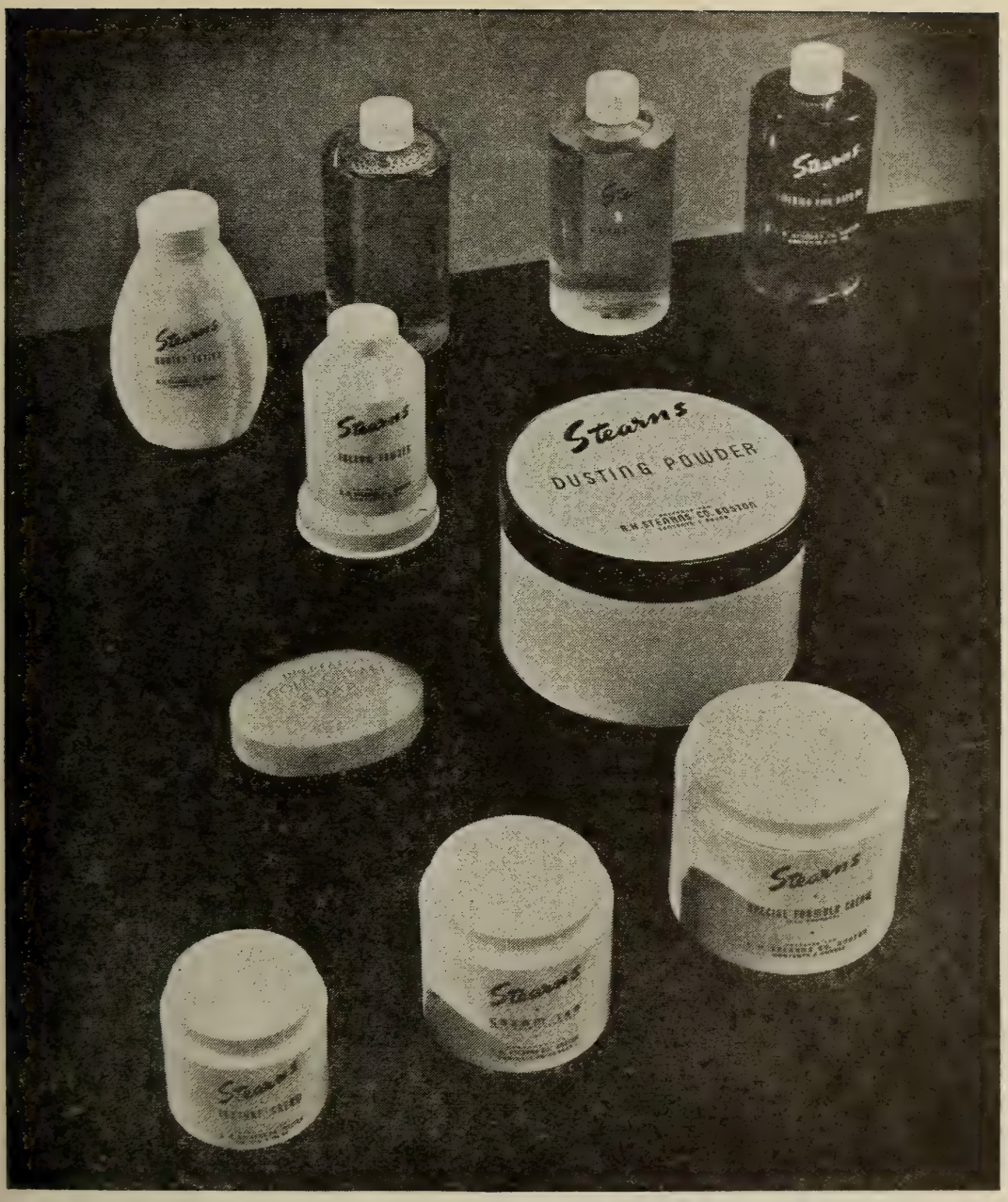
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which the piece aroused, and the scandal of its first presentation at the *Théâtre des Champs-Élysées* in Paris on May 28 of that year of course further focused the general attention upon the composer and producer: Stravinsky then returned once more to his Hans Andersen legend, "The Nightingale," and completed his opera, even though he had with his "Rite of Spring" turned his back upon his inherited tradition of bright and fantastic music of fairy tales.

The completion of these works may be said to have closed the early phase of Stravinsky's style. He had up to that time further enriched the orchestral palettes of Rimsky-Korsakov and Debussy, treated pictorial subjects with stimulating verve, challenged all existing musical concepts with the revelation of new and sensational rhythmic possibilities. This was the road of assured popular success, a success no more than momentarily impeded by the grumblings of conservatism.

From this point, however, Stravinsky's musical thoughts and efforts turned away from orchestral magnitude and lavish display, concentrated upon a self-imposed formalism, economy of means, a clarity of definition unadorned, which tended to become ruthless and even austere. At one place in his autobiography, the composer speaks disparagingly of Richard Wagner's use of tonal masses; of the harmonic coloration, the opulent "curves" in his music. Stravinsky's habit of musical thought was never this, although he may be said to have inherited something of its semblance through his teacher Rimsky-Korsakov. His successive scores tended, beginning at the coming of the World War, to move with inexorable logic toward complete clarity of voice leading. The charm of fleshly curves, the gratifications of soft upholstery, were entirely dispensed with, for they would have obscured his design. The concurrent voices in his scores moved with the freedom and daring which are perhaps the essential characteristics of this musician. He felt impelled toward the formal symmetry and stylism of the classical spirit. In these ways he was the forerunner of the "neo-classicism" which came upon music after the war. He was at first too much in advance of a fashion to come to meet with a general understanding. His artistic inclination, running counter to the trend of the day, was put down by many as perversity. Year after year, neither his intentions nor his musical realization of them found any degree of public response.

"At the beginning of my career as a composer," writes Stravinsky as conclusion to his book, "I was a good deal spoiled by the public. Even such things as were at first received with hostility were soon afterwards acclaimed, but I have a very distinct feeling that in the course of the last fifteen years, my written work has estranged me



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from the great mass of my listeners. They expected something different from me. . . . They can not and will not follow me in the progress of my musical thought. What moves and delights me leaves them indifferent, and what still continues to interest them holds no further attraction for me." Stravinsky shows elsewhere that he expected nothing else than indifference, as when he wrote of his "Symphonies for Wind Instruments": "I did not, and indeed I could not, count upon any immediate success for this work. It is devoid of all the elements which infallibly appeal to the ordinary listener, and to which he is accustomed. It would be futile to look in it for any passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments." Yet the composer admits in his conclusion that "the artist has an imperative need to make others share the joy which he experiences himself." Sometimes greater than that need is the prompting which shapes his work without heed to popular desires. A composer in Stravinsky's case must console himself with the sympathy of the discerning minority, and the hope of a more general understanding in a future generation. "I live neither in the past nor in the future," is his parting remark. "I am in the present. I can not know what tomorrow will bring forth. I can know only what the

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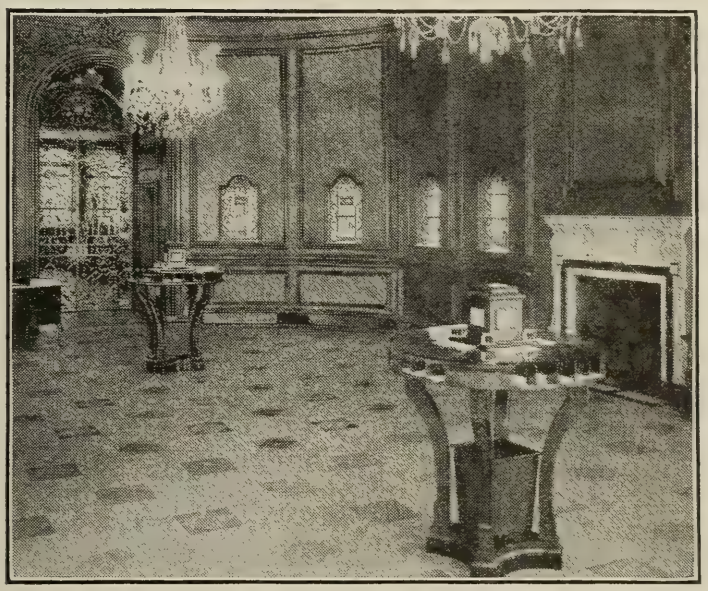
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truth is for me today. That is what I am called upon to serve, and I serve it in all lucidity."

Stravinsky's concerted compositions through the period of the war were all written for a small group of instruments, or at most a chamber orchestra. *"Les Noces"* (composed through the years 1914–23), and *"Renard"* (begun about the same time and completed in 1916) were miniature pieces on folk subjects, designed for the simplest stage presentation. *"L'Histoire d'un Soldat"* (1917–18), with music for a few solo instruments and with spoken text and mimes, was designed for a traveling theatre.

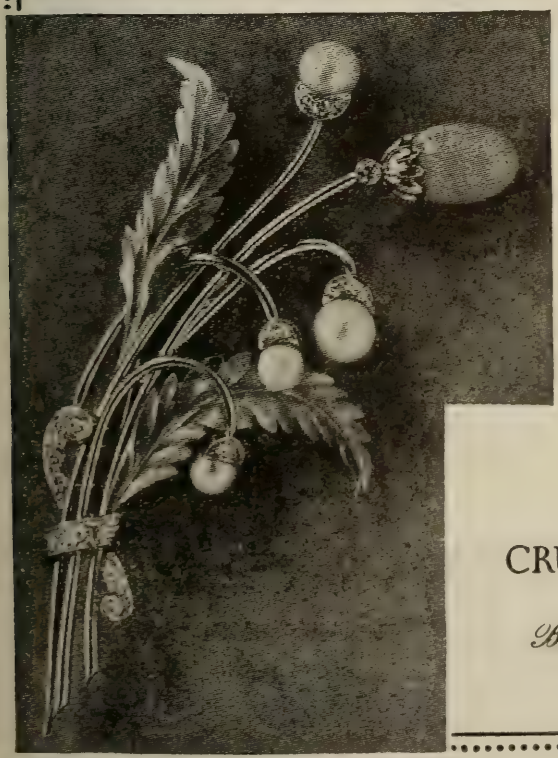
At the conclusion of the war, Stravinsky found himself an expatriate, without a permanent residence. He had long made his headquarters in Switzerland, travelling to one European city and another as the production of his works called for his services. He decided to establish himself in France, and has since lived there, although numerous engagements have kept him constantly on tour. Travelling has inevitably delayed but never prevented the completion of the music he has written with persistent industry. When he wrote his piano concerto (which was completed and first performed in 1924), Serge Koussevitzky persuaded him, according to his own account, to master the piano sufficiently to appear as soloist in the new work. Stravinsky, who had studied the piano in his youth and who constantly used it as an aid to composition, worked upon the instrument with characteristic eagerness until he had entirely controlled such matters as memorizing and smoothness of execution. Stravinsky had conducted his music from time to time. He also made a renewed and thorough study of the art of conducting, so that he might obtain from an orchestra precisely the results he should wish.

While *"Les Noces"* was in process of composition, Stravinsky wrote his ballet *"Pulcinella"* (1919–20) for Diaghilev, for small orchestra, based upon the music and style of Pergolesi. He wrote *"Mavra,"* an *opéra-bouffe* in one act, after Pushkin, in 1921–22, dedicating his score to Pushkin, Glinka and Tchaikovsky, having used Russian folk themes in the operatic manner of the two composers. In 1923, he finished his *"Octuor"* for eight wind instruments, and in 1924 his Piano Concerto. It is interesting to observe in the scores of these years a tendency to write for homogeneous groups, and to assign each part to a single instrument, a scheme favorable to contrapuntal clarity. *"Mavra,"* for example, relies upon a small wind orchestra with strings to reinforce the bass, while the accompaniment to the piano concerto is similarly constituted. In *"Les Noces"* he uses simply four pianos and percussive instruments in combination with the chorus and solo voices.

Stravinsky made his first visit to America in the season of 1924–25, when he played with this orchestra and others in his then new piano concerto. On his return to Europe, he composed his opera oratorio *"Oedipus Rex,"* to a text of Jean Cocteau, in the Latin language. The composer had been preoccupied with the possibilities of the piano as a solo instrument, and had accordingly made a renewed study of the piano sonatas of Beethoven. He stresses in his book the fact that Beethoven wrote music inherently of the piano, while others have superimposed upon it their musical concepts. Stravinsky identifies his aims with Beethoven's to the extent that that composer lived in a world of tones and made structures of tone to which a chance title or text is quite external. This differentiates Beethoven from Wagner who, before all composers, built from the verbal idea.

Stravinsky, turning from his purely instrumental domain to a text, once more remained consistent to his creed in that he was composing music "to a language of convention, almost of ritual. One no longer feels dominated by the phrase, the literal meaning of the words." The two works in larger form which follow were both ballets, *"Apollon Musagètes,"* which again turned for its subject to the ancient Greek, and *"Le Baiser de la Fée,"* based upon a fairy tale of Andersen, and using themes of Tchaikovsky. The ballet of "Apollo," of 1927, is

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striking in that the composer here abandoned the wind instruments which had so long occupied him, and confined himself to a small string orchestra. "The Fairy's Kiss," like *"Oedipus Rex,"* uses once more the balanced orchestra of normal proportions. In 1929, Stravinsky wrote his "Capriccio," another work for piano solo with orchestral accompaniment. In the "Symphony of Psalms," which he completed in 1930, he again turned to a Latin text and relied upon the combination of wind orchestra with string basses. The violin concerto was completed in 1931, and in the same year the *Duo Concertante* for Violin and Piano. In 1933, Stravinsky resumed a living language in his setting for orchestra and chorus with narrator, of "Persephone," to a French text by the neo-classical André Gide. The most recent works of Stravinsky are a concerto for two pianofortes, without accompaniment (1936), and his "Card Game," a "Ballet in Three Deals," of 1937. A concerto for small orchestra, without solo part, was completed in the spring of 1938, and first performed near Washington, D.C., at a private hearing. The first public performance took place in Paris, in June.

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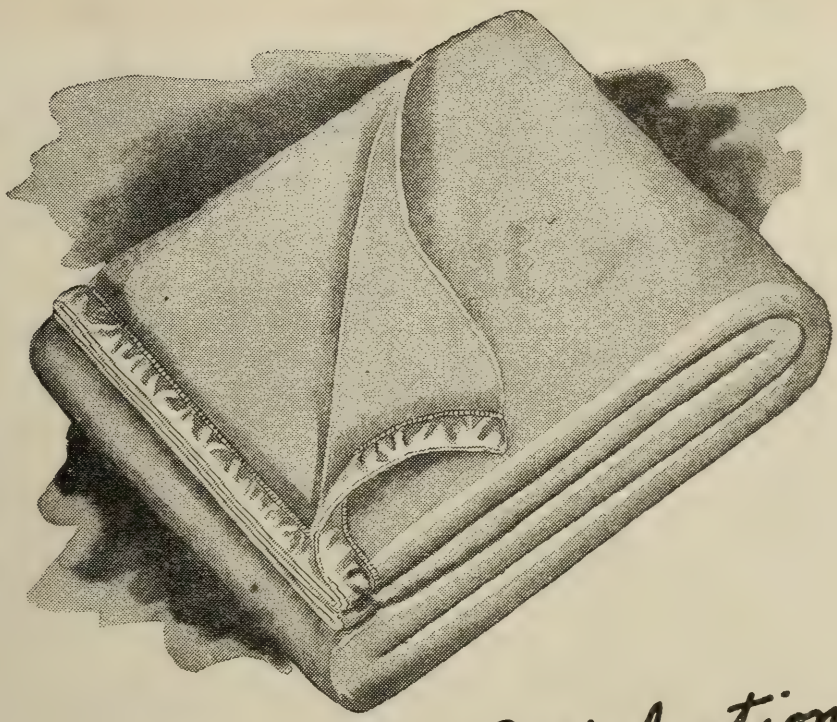
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STRAVINSKY'S MUSIC AT THE BOSTON SYMPHONY CONCERTS

THE following compositions have been played in Boston at concerts of the Boston Symphony Orchestra:

1914. December 11, "Fireworks"
1919. October 31, Suite from "L'Oiseau de Feu"
1920. November 26, Suite from "Petrouchka"
1922. December 22, "Pulcinella," Suite (after Pergolesi)
(First performance in the United States)
1924. January 25, "Le Sacre du Printemps"
April 11 (by request), "Le Sacre du Printemps"
December 26, "Le Sacre du Printemps"
1925. January 23, Song of the Volga Bargeman, arranged for Wind Orchestra
"Petrouchka," Suite
Concerto for Piano and Wind Orchestra
(First performance in the United States)
Soloist, *Igor Stravinsky*
"L'Oiseau de Feu," Suite
October 30, "Le Chant du Rossignol," Symphonic Poem
1926. April 2, "Le Chant du Rossignol," Symphonic Poem
April 30, "Pétrouchka," Suite
December 10, "L'Oiseau de Feu," Suite
December 31, "Le Sacre du Printemps"
1927. October 7, "Petrouchka," Suite
1928. February 24, "Oedipus Rex," Opera-Oratorio
(First performance in America) (*Arthur Hackett, Margaret Matzenauer, Fraser Gange, Paul Leyssac, Harvard Glee Club*)
March 23, "L'Oiseau de Feu," Suite
October 12, "Apollon Musagète," Ballet

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1930. April 18, "Apollon Musagète," Ballet
December 19, "Capriccio" for Orchestra with Piano Solo (*Jesús María Sanromá*)
(First performance in the United States)
December 19, "Symphonie de Psaumes" for Orchestra with Chorus (*Cecilia Society Chorus*) (Composed for the Fiftieth Anniversary of the Boston Symphony Orchestra)
(First performance in America)

1931. February 20, "Symphonie de Psaumes" (*Cecilia Society Chorus*)
April 24, "L'Oiseau de Feu," Suite

1932. January 1, "Petrouchka," Suite
January 1, Concerto for Violin (*Samuel Dushkin*)
(First performance in the United States)
March 11, "Pulcinella," Suite (after Pergolesi)
April 15, "Symphonie de Psaumes" (*Cecilia Society Chorus*)

1933. January 13, "Petrouchka," Suite
February 24, "Le Sacre du Printemps"
October 20, "Le Sacre du Printemps"

1934. January 26, "Apollon Musagète," Ballet

1935. March 15, "Fireworks"
"L'Oiseau de Feu" (Revised Version)
"Perséphone" (*Cecilia Society Chorus*)
Soloists: *Eva Gauthier, Colin O'More*
(*Igor Stravinsky* conducted this programme*)

1936. January 3, "Le Sacre du Printemps"
April 17, "Symphonie de Psaumes" (*Cecilia Society Chorus*)
October 30, "Le Baiser de la Fée" (Suite)

1939. February 24, "L'Oiseau de Feu" (Suite, first version)
March 24, "Le Sacre du Printemps"
April 6, "Symphonie de Psaumes" (*Cecilia Society Chorus*)

* Mr. Stravinsky likewise conducted the following at the concert in Sanders Theatre, Cambridge, March 14: "Fireworks," "Le Baiser de la Fee" (Suite), "Petrouchka" (Suite), "L'Oiseau de Feu" (Suite, revised version).



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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York. George Balanchine was in charge of the choreography. Mr. Stravinsky conducted. The ballet as a concert piece (which uses the score unaltered) was presented by the Philadelphia Orchestra, Eugene Ormandy conducting, January 14, 1938, and by the Los Angeles Philharmonic Orchestra, Otto Klemperer conducting, February 17, 1938.

The orchestration of the suite is as follows: two flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, bass drum, and strings.

WHEN Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with *"Chiffres dansants"* not unlike Schumann's *"Lettres dansantes."* The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène,* at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker, who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a

sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery. As La Fontaine once said:

'One should ever struggle against wrongdoers.
Peace, I grant, is perfect in its way,
But what purpose does it serve
With enemies who do not keep faith?' "

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.

Lincoln Kirstein, one of the founders of the American Ballet, has interestingly described the working out and production of *"Jeu de Cartes"* in the article, "Working with Stravinsky," which he con-



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The collection of Daumier caricatures includes all those that are in some way related to music – the set of *Croquis Musicaux* and a number of others. They have been lent by the Museum of Fine Arts and Mr. Boaz Piller.

tributed to the magazine *Modern Music* (March-April, 1937). "When we decided to ask Stravinsky to write for the American Ballet, there was no question of providing the composer with even the suggestion of a subject. As a matter of fact, we were ignorant of his choice for six months after the contract was signed."

"Stravinsky, it seems, expended his utmost care on the skeletal choreographic plan and on his music. . . . When he saw the first two deals of *'Jeu de Cartes,'* he expressed an enthusiasm, an interest and a criticism which was as courtly as it was terrifying. The ballet, as with so many Russians, is deep in his blood. It is not only a question of childhood memories of interminable performances at the Maryinsky Theatre, or of the famous works he has himself composed or seen. Stravinsky completely understands the vocabulary of classic dancing. He has more than the capacity to criticize individual choreographic fragments, doubled *fouettés* here, a series of *brisés* accelerated or retarded, or points of style as in the elimination of pirouettes from a ballet which is primarily non-plastic but one-dimensional and card-like. His is the profound stage instinct of an 'amateur' of the dance, the 'amateur' whose attitude is so professional that it seems merely an accident that he is himself not a dancer.

"The creation of *'Jeu de Cartes'* was a complete collaboration.

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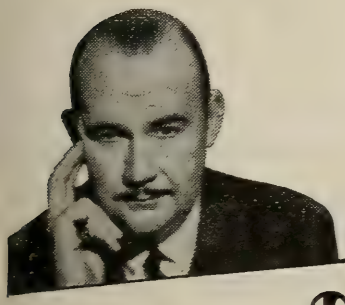
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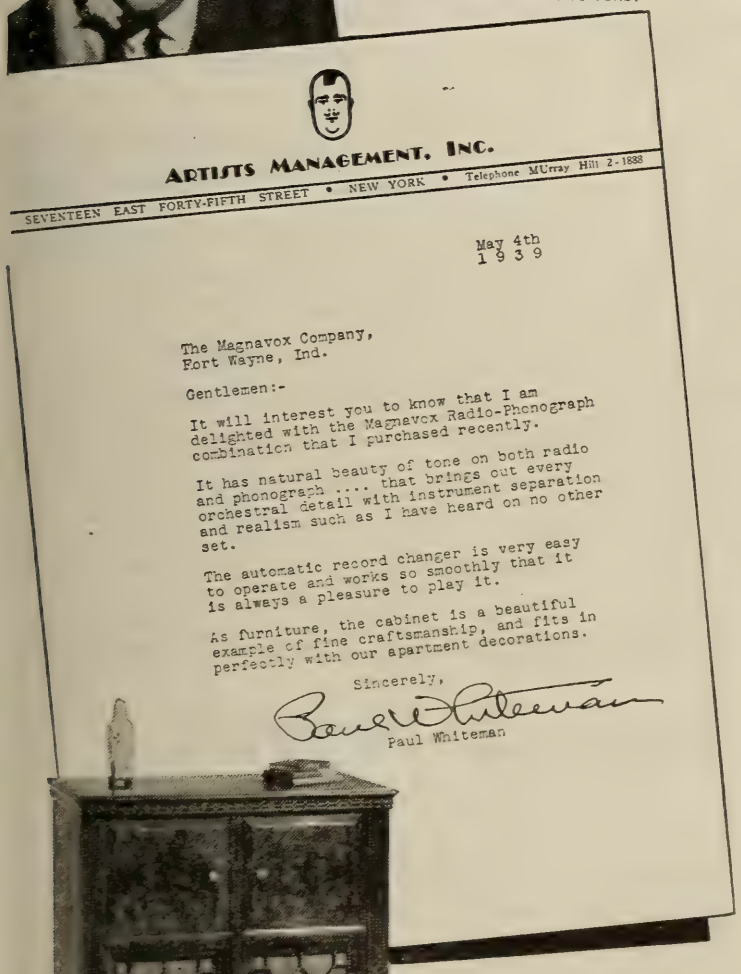
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Stravinsky would appear punctually at rehearsals and stay on for six hours. In the evenings he would take the pianist home with him and work further on the tempi. He always came meticulously apparelled in suede shoes, marvelous checked suits, beautiful ties – the small but perfect dandy, an elegant Parisian version of London tailoring. During successive run-throughs of the ballet he would slap his knee like a metronome for the dancers, then suddenly interrupt everything, rise and, gesticulating rapidly to emphasize his points, suggest a change. This was never offered tentatively but with the considered authority of complete information.

"Thus at the end of the first deal, where Balanchine had worked out a display of the dancers in a fan-like pattern to simulate cards held in the hand, Stravinsky decided there was too great a prodigality of choreographic invention. Instead of so much variety in the pictures he preferred a repetition of the most effective groupings.

"As with the music and dancing, so with the costumes and scenery. Before his arrival we had been attracted by the idea of using a set of medieval playing cards and adapting them in all their subtle color and odd fancy to the stage. Forty costumes and the complete scenery were designed before he arrived in America. Upon seeing the sketches Stravinsky insisted they would place the work in a definite period

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and evoke a decorative quality not present in his music. He called for the banal colors of a deck of ordinary cards, forms and details so simple as to be immediately recognizable. Stravinsky's precise delimitation gave Irene Sharaff, the designer, a new orientation, and strangely enough a new freedom for clarity and originality.

"Stravinsky has about him the slightly disconcerting concentration of a research professor or a newspaper editor, the serious preoccupation of a man who has so many inter-related activities to keep straight and in smooth running order that he finds it necessary to employ a laconic, if fatherly and final politeness. The effect is all the more odd coming from a man who is at once so small in stature, and who, at least from his photographs, appears not to have changed a bit in twenty-five years. When he speaks it seems to be the paternal mouthpiece of a permanent organization or institution rather than a creative individual.

"Stravinsky is a composer who meets each problem within the tradition of the theatre, a tradition which he has helped to create, in which he resides, and onto which he continually builds."

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CAPRICCIO FOR PIANO AND ORCHESTRA

By Igor Stravinsky

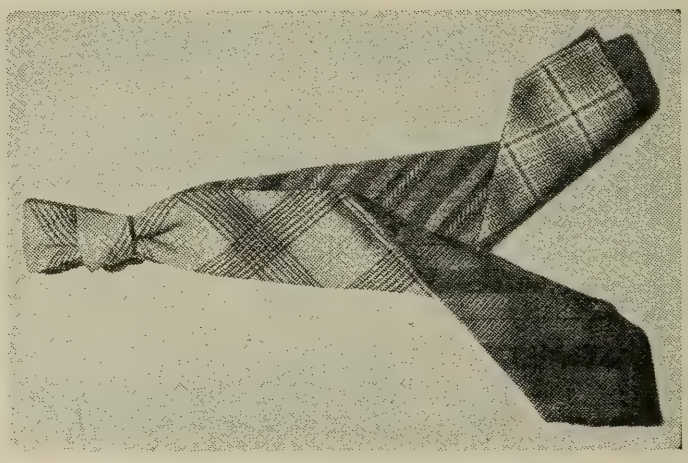
Born at Oranienbaum, near St. Petersburg, June 17, 1882

Stravinsky began to compose his *Capriccio* at Christmas of 1928 and completed it by the end of September 1929. The first performance was at a concert of the *Orchestre Symphonique de Paris,* Ansermet conducting, and the composer playing the piano solo. The first performance in America was at a concert of the Boston Symphony Orchestra, December 19, 1930, Jesús María Sanromá taking the piano part. The same Orchestra and soloist introduced the work to New York, February 7, 1931.

The orchestration is as follows: wood winds in threes, four horns, two trumpets, three trombones and tuba, timpani, and strings.

STRAVINSKY, appearing as piano soloist in various European cities, decided that it would be advisable to have another work of his own than the Piano Concerto, which he had performed innumerable times. "That is why I wrote another concerto," he tells us in his autobiography, "which I called *'Capriccio,'* that name seeming to indicate best the character of the music. I had in mind the definition of a capriccio given by Praetorius, the celebrated musical authority of the

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seventeenth century.* He regarded it as a synonym of the fantasia, which was a free form made up of *fugato* instrumental passages. This form enabled me to develop my music by the juxtaposition of episodes of various kinds which follow one another and by their very nature give the piece that aspect of caprice from which it takes its name.

"There is little wonder that, while working at my *Capriccio,* I should find my thoughts dominated by that prince of music, Carl Maria von Weber, whose genius admirably lent itself to this manner. Alas! no one thought of calling him a prince in his lifetime!"

The composer uses the solo string quartet, but merely as a part of the accompanying orchestra. "The name *Capriccio,*" writes the programme annotater for the B. B. C. Concerts in London, "of course allows a composer a good deal of freedom, but this work has, none the less, a formality of its own, consistently designed. Each movement has its own motive, and they are bound together in a certain unity. The characteristic theme of the *Capriccio* is the arpeggio of G minor, played marcato but not forte, by the pianoforte with a rhythmic support from timpani, near the beginning of the first movement. It decides the character of the first movement, and gives birth to a number of the succeeding themes, built up somewhat on the plan of an overture. It is preceded by an Introduction interchanging between

* Not the "eighteenth century," as erroneously quoted in the English translation.

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Presto and *Doppio movimento* (used here to mean twice as slow, not twice as fast), and the Introduction is brought in again to form the close of the movement. The *Presto* depends largely for its effect on trills, with rushing scales in the orchestral strings, and the *Doppio movimento* has a theme for the string quartet. The main body of the movement never slackens speed, from the arpeggio figure with which the soloist begins until the introduction returns at the end. Concise in itself, it makes use for the most part of short themes, several of them clearly akin to that arpeggio motive.

"*Rapsodico* gives the clue to the second movement, and in it, the idea of a *capriccio* is most clearly realized. It begins with a dialogue between the soloist and the wood winds, and the texture is slighter than in the first movement: except for one or two short passages, the string quartet has no separate existence apart from the strings as a whole. The pianoforte closes the movement with a cadenza, lightly accompanied in its last three bars. The capricious character of the piece is clearly foreshadowed by the soloist's opening.

"The movement leads straight into the last, *a moto perpetuo,* based largely on an insistent arpeggio of G major, and the two chief subjects built up above it have something of the character of the subject and counter-subject of a fugue. And their reappearances, interchanged between soloist and orchestra, may remind the listener of rondo form."

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SUITE FROM THE BALLET "PETROUCHKA"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The ballet *"Petrouchka: Scènes burlesques en 4 Tableaux,"* scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux. The most recent performance at the Friday and Saturday concerts was January 13, 1933, Richard Burgin conducting. Stravinsky conducted the suite at a concert in Sanders Theatre, Cambridge, March 14, 1935.

The following instruments are required in the ballet: four flutes and two piccolos, four oboes and English horn, four clarinets and bass clarinet, four bassoons and contra-bassoon, four horns, two trumpets and two cornets-à-piston, three trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, two harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

STRAVINSKY in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *"Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance

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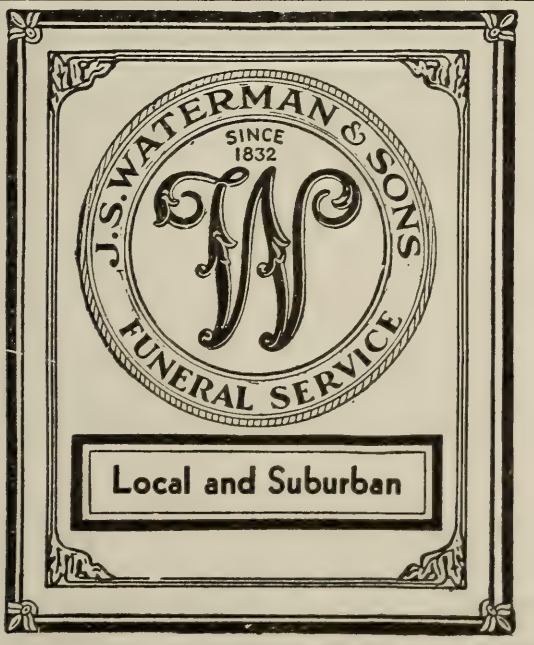
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herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du Printemps"* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so



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much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Pétrouchka, his rival, and the dancer — and their love tragedy, which ends with Pétrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life, with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

"SYMPHONIE DE PSAUMES," FOR ORCHESTRA WITH CHORUS

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

This setting of excerpts from the Psalms was dedicated to the Boston Symphony Orchestra on the occasion of its 50th anniversary. The actual first performance took place in Brussels, by the Brussels Philharmonic Society, December 13, 1930, Ernest Ansermet conducting. The initial performance by the Boston Symphony Orchestra was given in the following week, December 19. The "Symphony of Psalms" was repeated by this orchestra on February 20, on April 15, 1932, on April 17, 1936, and April 6, 1939. In each case the Cecilia Society Chorus assisted.

The following note is given in the score: "The three parts of this symphony are to be played without pause. The text of the Psalms, which is that of the Vulgate, is to be sung in Latin. The Psalms are: Verses 13 and 14 of XXXVIII for the First Part of the Symphony; verses 2, 3, and 4 of XXXIX for the Second Part; Psalm CL, in its entirety, for the Third Part. The chorus should be of children's voices. Failing these, women's voices (sopranos and altos) may be substituted." [The score contains parts for sopranos, altos, tenors, and basses.]

Stravinsky dispenses entirely with the high strings, using the 'cellos and basses for the reinforcement of his tonal foundations. The wood winds contain no clarinets, but four flutes and piccolo, four oboes and English horn, three bassoons and contra-bassoon. There are four horns, five trumpets, including a high trumpet in D, three trombones and tuba, harp, two pianos, timpani, and bass drum.

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In *"Chroniques de ma vie,"* Stravinsky tells of the circumstances under which he wrote his *"Symphonie de Psaumes"*:

"The idea of composing a symphonic work of considerable proportions (*envergure*) had occupied me for a long time. I therefore willingly accepted a proposition which coincided entirely with my inclinations. I was given full liberty in the form of the piece, as well as the forces which I might require for its performance. My only constriction was in the matter of time. . . . My work upon the *'Symphonie de Psaumes'* began in the first part of the year (1930), and was frequently interrupted by a number of concerts in Europe, in which I took part at times as conductor, at times as pianist. My last work, the 'Capriccio,' was having a considerable success in different cities. I had to perform it in Berlin, Leipzig, Bucharest, Prague, Winterthur, and in addition, to conduct concerts at Düsseldorf, Brussels and Amsterdam. At the beginning of the summer, I could at last give my whole time to my symphony, of which I had then completed only one part. As for the two others, I wrote them entirely – at first at Nice, then at Charavines, through which I was passing, at the edge of the little Lake Paladru. The 15th of August I put the last touches on the draft of the score and could work at ease upon its orchestration, already begun at Nice."

"The juxtaposition of the three Psalms," according to a note in a French programme, "is not fortuitous. The prayer of the sinner for divine pity (Prelude), the recognition of grace received (double fugue), and the hymn of praise and glory are the basis of an evolutionary plan. The music which embodies these texts follows its development according to its own symphonic laws. The order of the three movements presupposes a periodic scheme and in this sense realizes a 'symphony.' For a periodic scheme is what distinguishes a 'symphony' from a collection of pieces with no scheme but one of succession, as in a suite."

The composer has given himself a text which moves from prayer and entreaty to reassurance of faith; finally to a resounding hymn of jubilation and praise. He numbers the psalms according to the Vulgate: the translation is here numbered in the St. James version:

I.

Psalmus XXXVIII, Verses 13 *and* 14

Exaudi orationem meam, Domine, et deprecationem meam: auribus percipe lacrymas meas.

Ne sileas, quoniam advena ego sum apud te, et peregrinus, sicut omnes patres mei. Remitte mihi, ut refrigerer priusquam abeam, et amplius non ero.

Psalm 39 (*King James Version*)

Hear my prayer, O Lord, and give ear unto my cry,
Hold not thy peace at my tears:

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For I am a stranger with thee,
And a sojourner, as all my fathers were.
O spare me, that I may recover strength:
Before I go hence, and be no more.

II.

Psalmus XXXIX, Verses 1, 2, 3, 4

Expectans expectavi Dominum, et intendit mihi.
Et exaudivit preces meas; et eduxit me de lacu miseriae, et de luto faecis
Et statuit supra petram pedes meos; et direxit gressus meos.
Et immisit in os meum canicum novum, carmen Deo nostro.
Videbunt multi et timebunt: et sperabunt in Domino.

Psalm XL (King James Version)

I waited patiently for the Lord,
And he inclined unto me, and heard my cry.
He brought me up also out of an horrible pit, out of the miry clay,
And set my feet upon a rock, and established my goings.
And he hath put a new song in my mouth, even praise unto our God:
Many shall see it, and fear,
And shall trust in the Lord.

III.

Psalmus CL

(Alleluia)
Laudate Dominum in sanctis ejus: Laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus: laudate eum secundum multitudinem magnitudinis ejus.
Laudate eum in sono tubae: laudate eum in psalterio et cithara.
Laudate eum in tympano et choro: laudate eum in chordis et organo.
Laudate eum in cymbalis bene sonantibus: laudate eum in cymbalis jubilationis: omnis spiritus laudet Dominum.

Psalm CL (King James Version)

(Alleluia)
Praise ye the Lord.
Praise God in his Sanctuary:
Praise him in the firmament of his power.
Praise him for his mighty acts:
Praise him according to his excellent greatness.
Praise him with the sound of the Trumpet:
Praise him with the Psaltery and Harp.
Praise him with the timbrel and dance:
Praise him with stringed instruments, and Organs.
Praise him upon the loud cymbals:
Praise him upon the high sounding cymbals.
Let everything that hath breath, praise the Lord.
Praise ye the Lord.

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Programme

ARTHUR BLISS.....Suite from the Ballet "Checkmate"
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RACHMANINOFF....Concerto for Pianoforte No. 2 in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

INTERMISSION

SCHUMANN.....Symphony No. 1 in B-flat, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace. Trio I: Molto piu vivace. Trio II
IV. Allegro animato e grazioso

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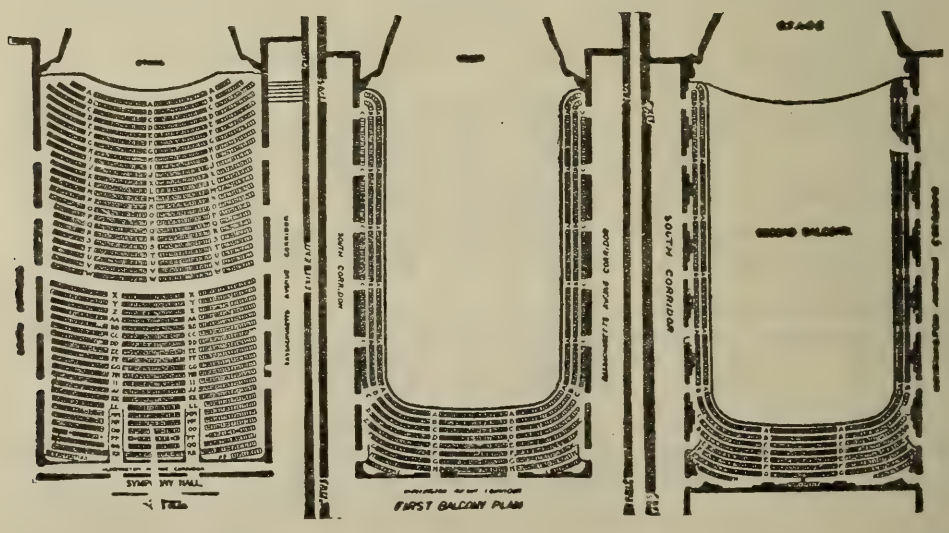
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY AFTERNOON, DECEMBER 8, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 9, *at* 8:15 *o'clock*

MOZART.....Symphony in C major, No. 34 (Koechel No. 338)

I. Allegro vivace
II. Andante di molto
III. Finale: Allegro vivace

MAHLER.....Finale, adagio, from the Ninth Symphony

INTERMISSION

SCHUBERT.....Symphony No. 7 in C major

I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

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SYMPHONY IN C MAJOR No. 34, Koechel No. 338

By Wolfgang Amadeus Mozart

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

The first performance of this symphony by the Boston Symphony Orchestra was on April 1, 1899. Wilhelm Gericke conducting. Subsequent performances have been given in 1904, 1923, 1928 (Sir Thomas Beecham conducting), 1930, 1931, and 1936 (November 6–7).

It is scored for two oboes, two bassoons, two horns, two trumpets, timpani and strings.

The symphony is inscribed by its composer as having been written at Salzburg, August 29, 1780. A reference in a letter by Mozart to a performance under Joseph Bono, conductor at Vienna, is considered to apply to this score: "I have lately forgotten to write that the symphony conducted by old Bono went *magnifique,* and had great success. Forty violins played – the wind instruments were all doubled – ten violas, ten doublebasses, eight violoncellos, and six bassoons" (From Vienna, April 11, 1781).

The work is characterized by Erich Blom in his life of Mozart as "the first of the symphonies to have achieved any degree of permanence,

FEATURING AMERICAN COMPOSERS - II

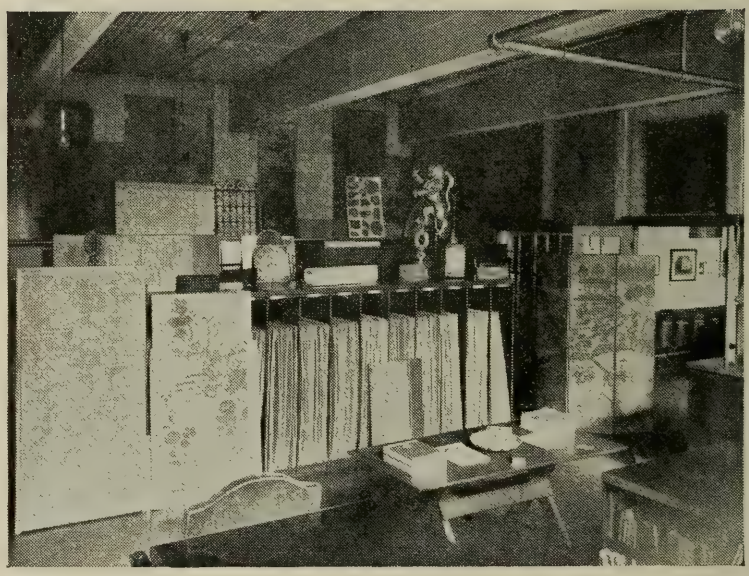
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as far as concert practice goes – and very justly, for it is a lovely work and, though formally on a small scale, fully matured and typically Mozartian with its capricious changes between a variety of humours. The musical ideas are mostly the current coin of the time, but their treatment is in the nature of an ironical commentary. Mozart loves the musical *clichés* of his century and at the same time laughs at them up his sleeve, and never more wittily than in this little but captivating and very finished symphonic work." Otto Jahn speaks of the symphony as "grander in conception and more serious in tone than the earlier one in B-flat major, composed the summer before (K. 319). This is particularly noticeable in the first movement, where a constant propensity to fall into the minor key blends strength and decision with an expression not so much of melancholy as of consolation. In perfect harmony of conception, the simple and fervent *Andante di molto* combines exceeding tenderness with a quiet depth of feeling. The contrasting instrumentation is very effective in this work. The first movement is powerful and brilliant, but in the second, only stringed instruments (with doubled violas) are employed.* The last movement is animated throughout, and sometimes the orchestral treatment is rapid and impetuous."

* A bassoon is added to the string orchestra in this movement.



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Reginald C. Foster,
Chairman, Friends of the
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The Symphony is without a minuet, although the first measures of one, crossed out by the composer, were found in the manuscript score.* Symphonies in three movements are rare among the more mature works of Mozart (this one and the two symphonies K. 444 and K. 504 are exceptions). His childhood and boyhood symphonies were more often than not without minuets, the form having then freshly evolved from the Italian overture, with its three sections — a first allegro, a slow movement and a lively finale. It has often been stated that Haydn was the first to introduce minuets into the symphony, and indeed he gave his symphonic minuets an importance the form had never had. But there were earlier composers who began this practice. Philip Hale has pointed out:

"There is one in a symphony in D major by Georg Matthias Monn

* An isolated minuet, evidently a symphony movement (K. No. 409), has been conjectured as possibly intended for this symphony. The movement was composed in May, 1782, in Vienna, two years after the symphony. The addition of two flutes to the orchestration called for in the symphony might mean only that Mozart had flutes available at the time. André considers that the minuet was intended for general usefulness as a mid-movement in the concerts which he gave in Vienna in 1782. But Alfred Einstein believes that this movement might well have been intended for a performance of the particular symphony in that year: "If this theory is correct, there would be no need of future performances of No. 338 without this splendid minuet." The minuet was included in a performance in London by Stanley Chapple, conducting the London Symphony Orchestra, October 2, 1938.

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composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence, and wrote in substance:

"In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: 'When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never be found in a passionate work or in one that induces meditation.' Thus the Hofrath Spazier of Berlin."

There follows the analysis by Sir Donald Tovey*:

"The themes of the first movement certainly mark a new stage in Mozart's development. Grandiose he had already been in the Paris Symphony; sometimes, indeed, with his tongue in his cheek, as when he obeyed advice in beginning it with a grand *coup d'archet* and then, having satisfied Parisian fashions, began his finale *pianissimo*. But in this C major Symphony the grandiose note belongs to something deeper. Even the *piano* echo and expansion after the fourth bar of the vigorous opening formula is more like a serious dramatic question than any echoes in the Paris Symphony. And the subsequent plunges into minor keys, frequent throughout the movement, are wholly serious.

"The 'second subject' (so called in our beautiful English terminology because it may be anywhere about the middle of seven or eight different themes) marks the epoch of Mozart's full maturity of invention. Not of his full command of form; many subtleties were to be added to that in his later works.

"Following the custom prescribed for his Paris Symphony, Mozart does not repeat the exposition, but proceeds at once to the development. This is entirely episodic. Twelve impressively gloomy bars lead to the dark key of A-flat, where a dramatic passage proceeds, in plaintive dialogue between strings and wind, to the dominant of C minor, where it remains in suspense just long enough to determine the right moment for the return of Ex. 1, with a regular recapitulation.

* Essays in Musical Analysis, Oxford University Press.

"The slow movement is headed *Andante molto:* which has led to mistakes as to its tempo, since we have come to consider *Andante* as meaning 'slow.' But Mozart still has some recollection of its proper Italian sense as meaning 'going.' His *Andante molto* therefore does not mean 'very slow' but 'decidedly in motion' or 'ambling along.' *Andante con moto assai* would be tolerable musician's Italian for the purpose. In this light the movement is the richest slow movement Mozart had as yet produced, and he did not often surpass it in subtlety. It is eminently witty, and the attention is concentrated on its pure musical sense without any distractions of orchestral colour, for it is scored for strings alone, except for the bassoons, which however merely double the basses. The harmony gains a characteristic Mozartean richness from the constant division of the violas into two parts. Though the movement is short its effect is eminently spacious, the rhythm being expanded by echoes and interpolations with a mastery that anticipates the Mozart of ten years later. After the exposition a link of four bars leads at once to a regular recapitulation. The link, which was derived from the first theme, is turned into a neatly epigrammatic end.

"As in the Paris Symphony, there is no minuet. The finale is a lively dance in *Presto* 6-8 time, like that of the opening of the ball-room scene in *Don Giovanni.* Imagine the Lancers becoming so fast that it would do for a Tarantella. The movement is thoroughly effective and appropriate; but this adds interest to the fact that in style and technique it is very like the finales of Mozart's earlier symphonies. It thus serves to measure the advance made by the rest of the work. Here it does not jar, and you could put it on to an earlier symphony without damage. And if you transposed it to E-flat few people would detect its substitution for the opening of the ball-room scene in *Don Giovanni.* But it would be unthinkable as a finale for the Linz Symphony; though it has its impressive minor passages and *pianissimos.*"



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SYMPHONY NO. 9

By GUSTAV MAHLER

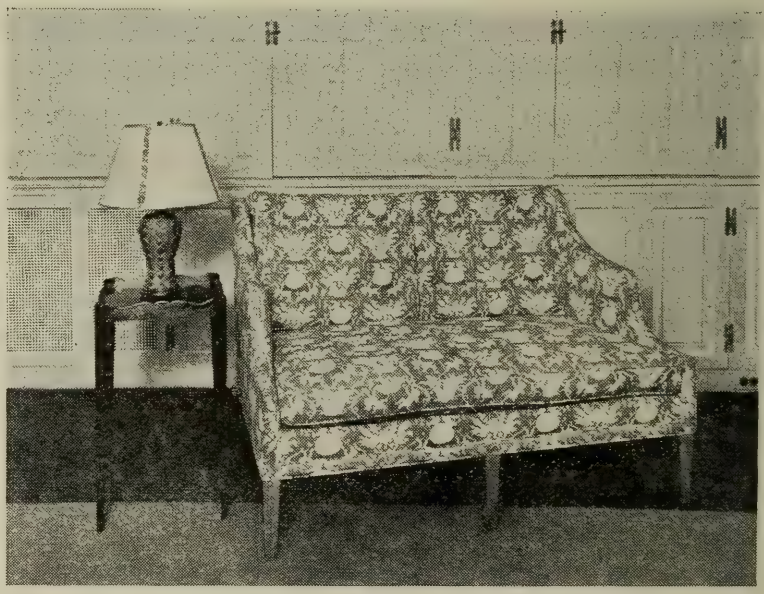
Born at Kalischt in Bohemia, on July 7 [?] 1860; died at Vienna on May 8, 1911

Mahler wrote the complete score of his Ninth Symphony in the summer of 1910, after sketches made in the previous year. The first performance took place in Vienna, June 26, 1912 (under Bruno Walter). The first performance in the United States was given by the Boston Symphony Orchestra under Serge Koussevitzky, October 16, 1931. There was a repetition December 8, 1933, and another March 27, 1936. The final *adagio* alone was performed at the concerts of this orchestra in New York, March 2, 1936.

The orchestration calls for four flutes and piccolo, three oboes and English horn, three clarinets, E-flat clarinet and bass clarinet, four bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum and cymbals, triangle, tam-tam, chimes, Glockenspiel, snare drum, two harps, and strings. In the finale, the fourth bassoon, the third trumpet, and the second harp are omitted, and only the following percussion are used; timpani, bass drum, and cymbals.

LATE in 1907, Mahler came to America, where for three seasons (until within a year of his death) he conducted opera performances, and the Philharmonic concerts in New York. It was his intention to earn a sufficient fortune to retire from his strenuous and exhausting efforts

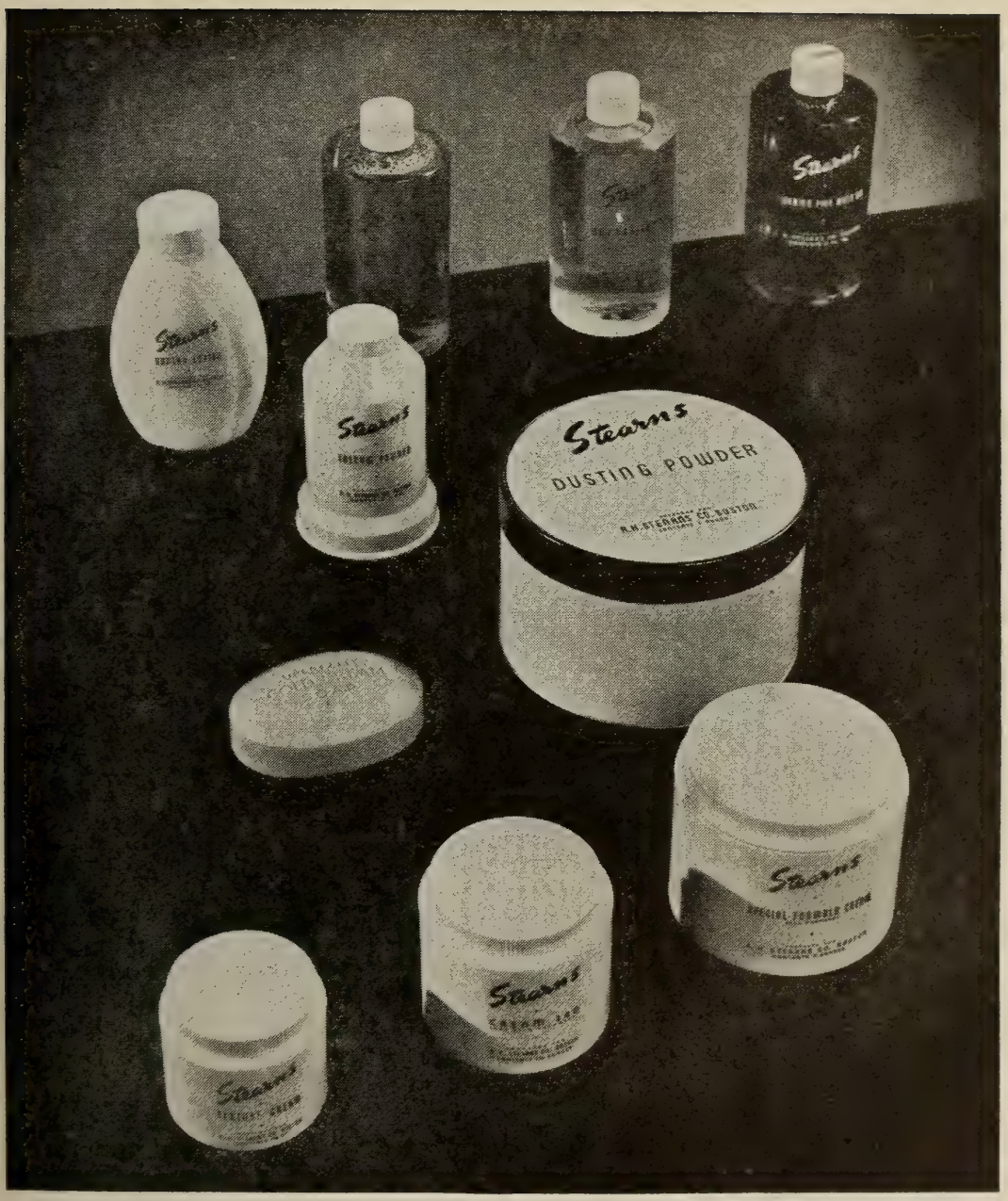
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Stearns

of conducting, and to devote himself at leisure to the creative work which, through the career of this tireless musician, had been for the most part crowded into his summers. That retirement he never knew. In the summers of 1908 and 1909 respectively, returning to his native Austria, he composed *"Das Lied von der Erde"* and the Ninth Symphony. A Tenth Symphony, upon which he worked in 1909, remained an uncompleted fragment.

According to Bruno Walter and other of Mahler's acquaintances, the composer hesitated to give the number nine to a symphony, and called *"Das Lied von der Erde"* a song cycle instead. Beethoven's precedent had never been exceeded. Bruckner had not lived to finish his Ninth, and Mahler did not live to finish a tenth. Mahler, so Bruno Walter believes, hesitated even to show the score of his Ninth Symphony to the conductor. "He probably brought it back from Vienna in the spring of 1910, but I cannot recall having seen it at the time and it is likely that it came to me only after his death. Perhaps, too, he was prevented by superstitious awe from telling me of the fact that after all a ninth had come into existence. Up to that time, I had never noticed even a trace of superstition in his clear, strong spirit, and even on that occasion it turned out to be not that but an only-too-well-founded foreboding of the terrible consistency of the Parcæ."

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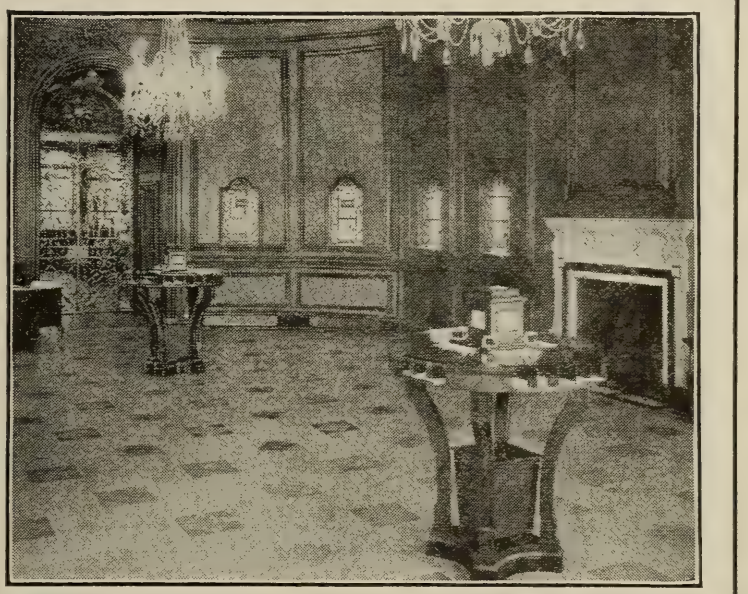
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Death, which had been a recurrent motive in his symphonies, even from the First, and in his *"Kindertotenlieder,"* became the dominating prepossession of the last three works. The death of his child, October 15, 1907, had saddened him, and he soon came to know that he had but a short time to live. Suffering from angina, which grew worse with the strain of conducting, his end is considered to have been hastened by his heavy schedule of concerts in 1909 and 1910. The last symphonies were as a triple farewell to life.* *"Das Lied von der Erde"* expressed a philosophy of pessimism and withdrawal from the world. The Ninth Symphony is even more markedly a dismissal of life. Through the sketches of the Tenth Symphony, which was to be in five movements, were such remarks as these: "Deathwork (foreboding)," and in the fourth movement: "The devil dances this with me; madness leaps at me, accursed. Destroy me that I may forget what I am; that I may cease to be — that I may forget!" And at the end of the movement: "Farewell, my play instruments, farewell!"

Mahler at different times expressed his desire to hear his new works once, justly performed. Mahler the creator was tremendously solicitous about his unpublished music — carried the manuscripts of his symphonies about with him in a trunk which he jealously guarded from possible loss. Once published and properly performed, his works no longer concerned him. He was not interested in their repetition. The last three symphonies were not performed in his lifetime. Bruno Walter, "anointed apostle" of Mahler, performed *"Das Lied von der Erde"* in Munich in November 1911, six months after its composer's death, and the Ninth in Vienna, in June, 1912. Two movements of the Tenth Symphony were performed by Franz Schalk at a Festival in Vienna, October 11, 1924.

In his Ninth Symphony, Mahler does not resort to the swollen forces he sometimes used. Paul Bekker,† in his analysis of the score, emphasizes Mahler's departure from the symphonic structure — the sonata form he had always adhered to. "Here there emerges an unprecedented, fantastic expression of power, without rule, improvisatory, yet bearing the marks of an inner law of its own. It is lacking in the dualism of themes, their significant interrelation, development in the expected ways. Yet a vastly thought structure is observable. There is a thematic basis which expands, converges, clashes, is revealed and

* "The Song of the Earth" was based upon a collection of Chinese Poems which Hans Bethge had put into verse under the title "The Chinese Flute." It is in six movements, each with a poem to be sung by tenor or contralto — "The Drinking Song of Earthly Woe," "Autumn Solitude," "Of Youth," "Of Beauty," "The Drunkard in Springtime," "Awaiting a Friend — The Farewell of a Friend." It was performed at these concerts December 7, 1928, December 6, 1930, and November 6, 1936.

† Paul Bekker: *"Gustav Mahler's Symphonien."*

again veiled. There is a noble melodic assertion and varied imagery. . . . He attains a new synthesis of old principles through the will of an inner spirit freshly released."

The Ninth takes its evolution naturally from *"Das Lied von der Erde."* Its prevalent mood is almost a continuation of the moving close of the previous work, the song of "Farewell" in which the poet finds peace at last in the mystery of eternity, the final word *"ewig"* floating darkly into silence. The Ninth Symphony begins with an *andante* and ends with an *adagio.* The two middle movements provide the contrast with a vigorous *"Ländler,"* and a mocking *Rondo-burleske.* This third movement brings the climax of sonority, but not of mood. The spell of the finale, curiously similar to the finale of *"Das Lied von der Erde,"* pervades the work and leaves its dominating impression.

"'Rondo Burleske,' wrote Mahler over this third movement. . . . This movement is also a backward glance upon life, with its indomitable activity, in which the song of creation is but an undercurrent to the always renewing changes of surging power. The artist mocks himself in a mockery which gives voice to the feelings of all those whose home is not in this world and its errors, who yearn for other shores. A movement of burning scorn. He who has accepted this



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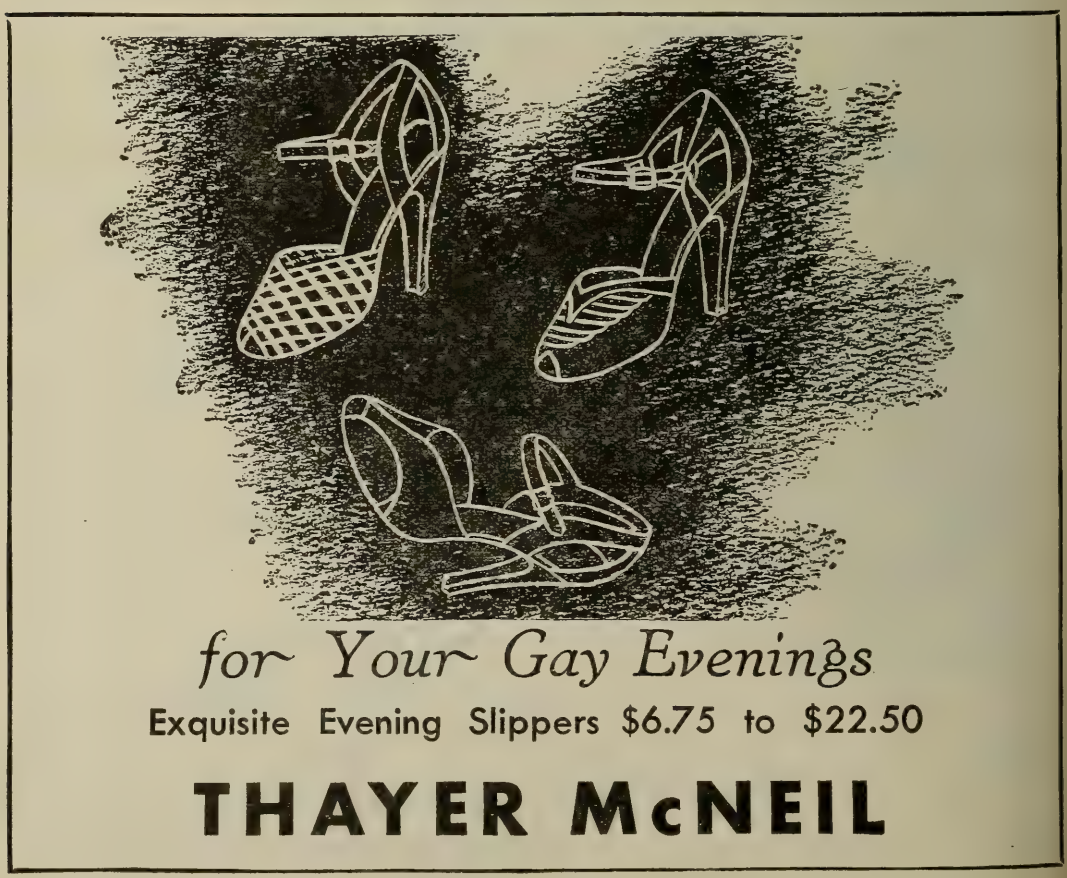
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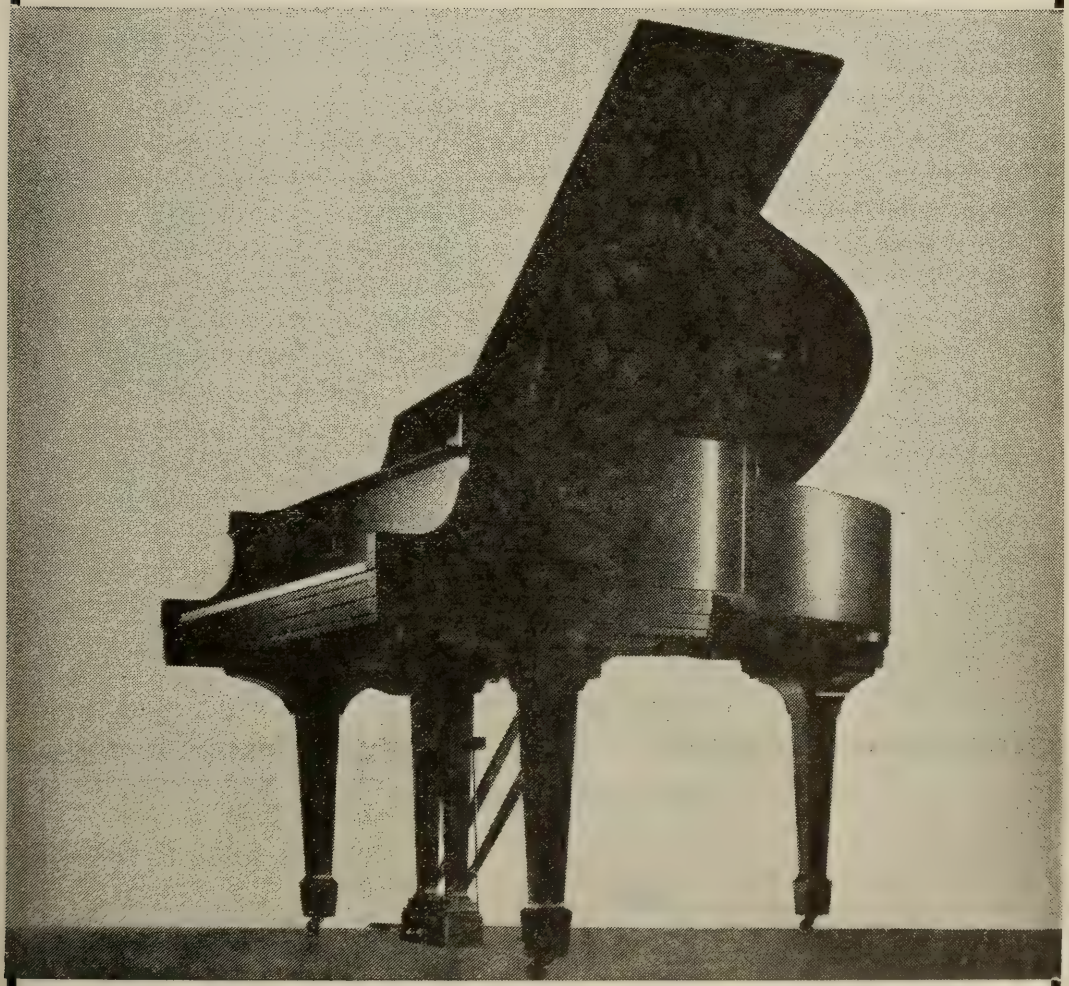
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world reeling in its boundless course, who has loved it with all its ties — and still loves it — in time, facing death, he has found it vain. So Mahler turns once more to his tragic tonality of A minor, which he had used in the second movement of the Fifth, in the Sixth, in the 'Drinking Song of the Sorrow of the Earth.' " The movement traverses a chorale, intoned by the horns and trombones, and there is a consolatory melody for the violins before the final chords "where the storm, finding no further opposition, releases a ferocious bolt which seems to cleave the world with its sharp dissonance. The trombones and trumpets peal their closing chord of the triumph of negation.

Bekker has thus characterized the finale: "Was this life? Senseless confusion, with painful premonitions of a higher world forced down into the fury of aimless struggle? To groan in deepest agony, to turn from the apparition of this world, to seek after another life, after an existence without stress and drive of will. The violins soar slowly, and with heavy accent — a profound, a beatific adagio lifts its voice. Again, as it was at the close of the Third Symphony, there are measures of a godlike love. But it is the love, not of a budding and flowering nature, but of a nature dying. D major, key of life's fulfillment, gives way to D-flat, key of sublimity. The mighty Pan appears no longer as creator, but as god of release. Becoming is transformed into ceasing.



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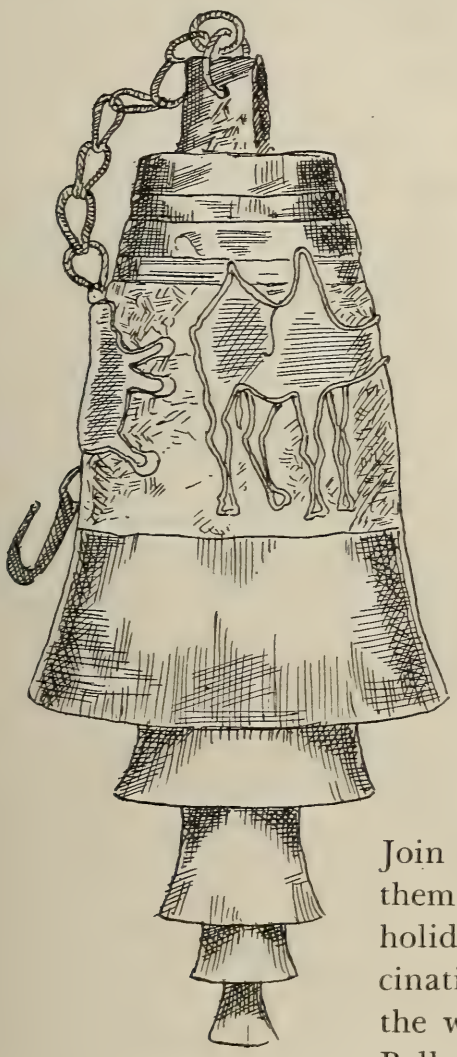
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THE INSTRUMENTATION OF GUSTAV MAHLER

By EGON WELLESZ

(Quoted from *The Musical Mercury*)

IT WAS in the early years of the twentieth century that work after work of Gustav Mahler found its way to the musical public. To those who were present at the *premières* of the symphonies and orchestral *lieder* the impression of novelty and strangeness will remain unforgettable. In all other works of this period there was manifest a striving after sumptuousness, color, and differentiation of timbre. Here, on the other hand, was an instrumentation conditioned exclusively by a will to the clearest contour and the most distinct architectonic structure. Striking was his sparing use of soft, rhythmically hazy, "filling-in" voices, as also the importance of the melodic brass instruments — notably the trumpet — and the percussion. Novel, too, the stylistic employment of the wood winds, with a partiality for the high clarinets.

The strange effect of Mahler's orchestral timbre on the hearer was sufficient to explain a great part of the resistance which his works



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encountered. Looking back upon those days we can readily comprehend how his instrumentation stood in direct opposition to those very principles which, exemplified in the works of Wagner and his followers, were in ascendancy. These may be described essentially as a union of the Viennese classical tradition and elements of the newer Slavic orchestral technic.

May I recall, in the present connection, certain personal impressions. On November 23, 1904, at *Die Vereinigung schaffender Tonkünstler,* Vienna, Mahler conducted the first performance of the *Sinfonia Domestica* by Richard Strauss, that work which represents the peak of Strauss' symphonic creation. Here, as is well known, the use of instrumental color for the sake of representation is, as compared with the earlier symphonic poems, entirely subordinated. But the variation technic in the treatment of *motif* elements demands a constant mixture of colors, a continuous oscillation of timbre. . . .

Soon after this performance Mahler conducted his own Third Symphony, December 14, 1904. On hearing no more than the first few bars, one already perceived a new world. The exposition of the first *motif,* full volume, by the eight horns; the skip of a fifth in the sixth bar (strings, kettledrum, bassoons, joined on the third beat by two trombones, bass tuba, and the small and large drums); then the cymbal crash *ff* in the ninth measure; and finally, the fading out in the apodosis to a *pp morendo* in the low tones of the horns – all this had the most untoward effect. Then came the screaming fanfare triplets of the three muted trumpets along with the funeral march rhythms of the trombones, bass tuba, and kettledrum; the recitative in the eight horns over the string *tremolo* (*v.* score, p. 9); and, in strongest contrast, the song theme (p. 15), first in the oboe, then in solo violin accompanied by the chords in clarinets echoed by the four flutes and English horn. And so it proceeded. As I turn page after page of the score I recall how new and astonishing it all was to the few who were present at the rehearsals of the symphony; how the orchestra had to accustom itself gradually to the novel manner of reproduction and ensemble which demanded from each player a hitherto unknown degree of tension and intensity. And not only in the powerful sections, but also, and yet to a greater extent, in the delicate ones where the slightest let-up would have occasioned a shattering of the continuity.

In my *Neue Instrumentation* I have attempted to grasp Mahler's ideal of timbre from his manner of arranging classical works. He is always concerned with the clear, intensive projection of purely musical values; never with color for its own sake. His first concern is with the musical flow projected within a firm formal mold, and never with the mere reproduction of a mood. Though single movements may be ex-

tremely lengthy he is not deterred from placing contrasting groups next to one another with almost no connecting links except for percussive rhythms or solo instrumental episodes inserted as breathing places.

In the work of Mahler one may distinguish two lines of development: the instrumentation of the great symphonic works, on the one hand, and that of the *lieder* and *lieder cycles,* on the other. Beginning with the latter, it may be said that hardly another composer of his generation gave such consideration to the problem of making the voice part audible.

Already in the *Lieder eines fahrenden Gesellen,* Mahler's art of achieving effects with the least possible apparatus arouses our wonder. His secret is the sparing use or mere insinuation of inner voices — a principle which he carried over into his later works for large orchestra. Witness the instrumentation of the second number of this cycle, *Ging heut' morgens übers Feld.* In this *lied* he uses three flutes, two oboes, two clarinets, two bassoons, four horns, trumpet, kettledrum, triangle, *Glockenspiel,* harp, and strings. A rather full orchestra — but at no place are all of these instruments used simultaneously. The trumpet is employed only once, playing sustained tones and at the words *"Und da fing im Sonnenschein"* it is heard *pp* in unison



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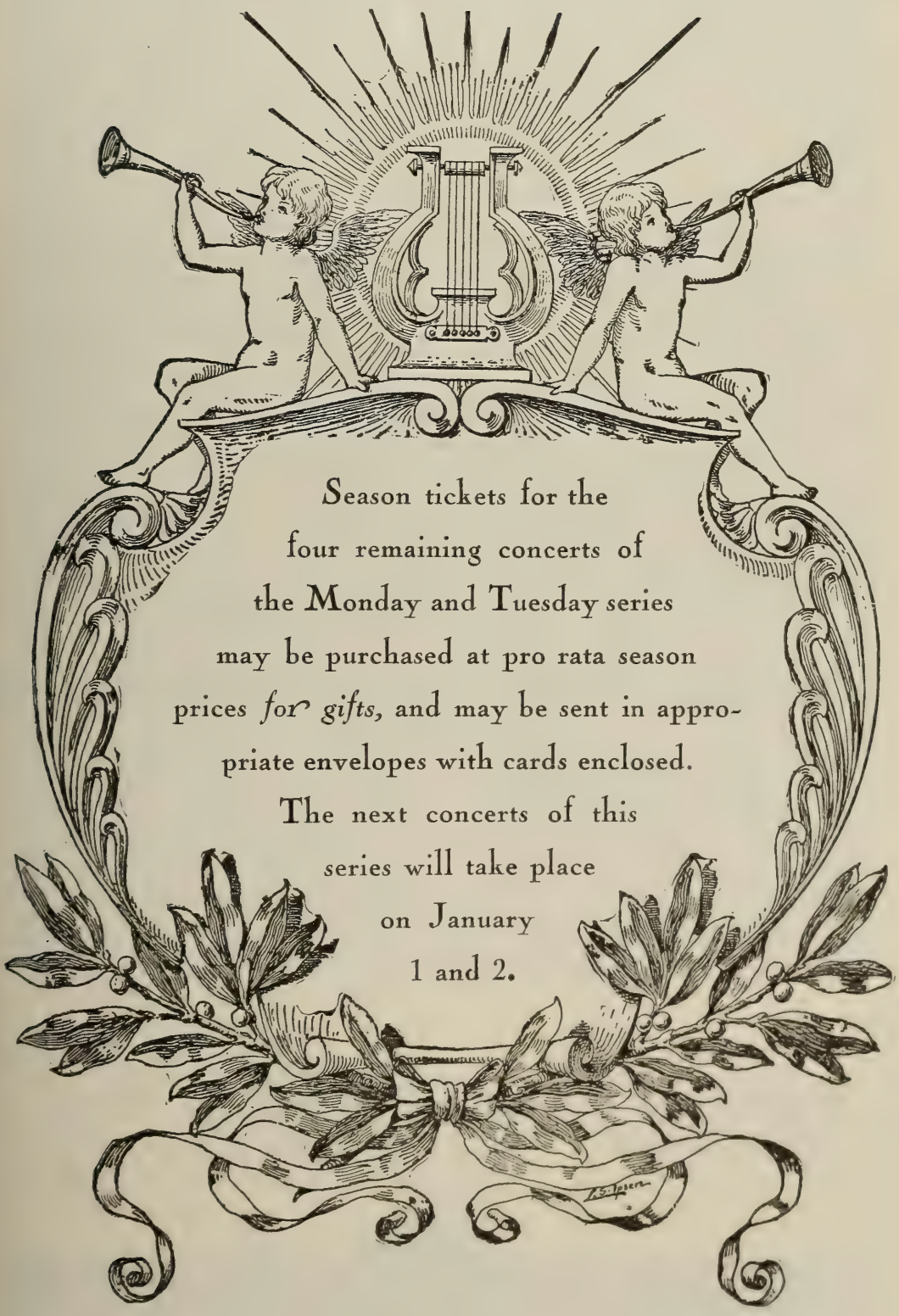
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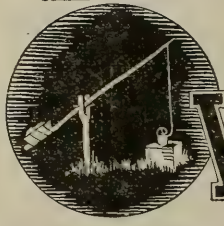
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with the voice part. Cello and bass, also the violas and second violins, are written to a great extent *p pizzicato;* and when they are written *arco,* provision is made that they do not cover the voice part.

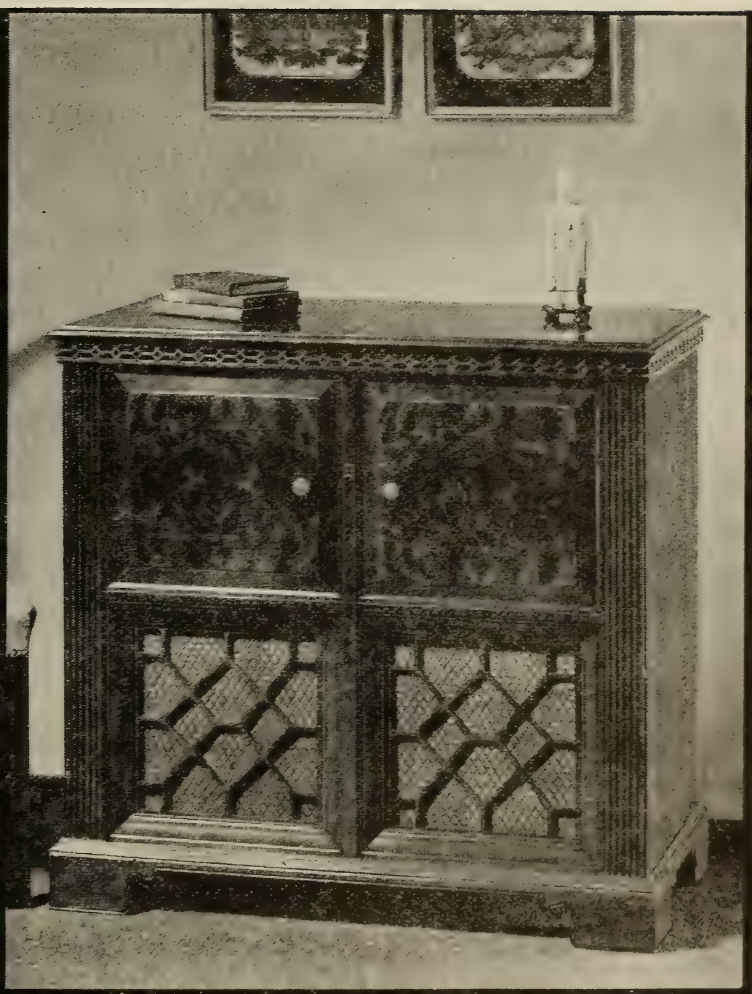
Even in a stormy movement such as the following *lied, Ich hab' ein glühend Messer, ein Messer in meiner Brust,* the technic of insinuating instrumental abundance and sonority is carried out with complete mastery. That it was possible in a song of this kind is due to the conciseness of Mahler's musical speech, which set down only those notes which were unavoidably necessary.

If we compare a score of Strauss with one of Mahler, the latter seems almost primitive to the eye. Mahler's brass instruments — with the exception of the trumpet — and even the strings, have no unusual technical difficulties to overcome. Everything is written within the natural bounds of sonority and makes almost no virtuoso demands for its performance. It is for this very reason that his orchestral technic at the beginning of his career was judged somewhat disparagingly by many conductors and instrumentalists. For an orchestra performing a Mahler symphony could not show its brilliance as much as in a well rehearsed performance of *Till Eulenspiegel,* for instance, but had to be won over to an ecstatic personality's individual shaping of a brittle and ostensibly unconnected musical material. This demanded, espe-

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cially during the first years in which the symphonies were played, a degree of subordination to an alien will to which only the fewest were willing to submit themselves. I recall as an instance the following. Rehearsals were being held for the *première* in Vienna of the Sixth Symphony by the Philharmonic Orchestra. In the last movement, . . . there occurs a short swell and *diminuendo* by the whole orchestra. The trumpets take the leading voice and the burden of the *crescendo* and *diminuendo* falls chiefly to the trombones and bass tuba. The winds performed this as indicated. But for Mahler that had not sufficient intensity. He repeated the phrase two or three times and then he had the trombones and bass tuba play the *crescendo* and *diminuendo* alone, perhaps ten times, until it reached the degree of expressiveness that he had intended. And then the phrase sounded completely altered; it became an essential part of that which Mahler wanted to express in this "tragic" symphony. Next he went over the whole episode several times. Leaning over the desk so as to be closer to the winds, he conducted with rather short, pointed movements and that dangerous, hypnotic *demonie* which made the orchestra completely subject to his will. At the performance itself, a slight movement of his head and a quick glance sufficed to make the phrase sound with full intensity.

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This example may serve for many others which could be mentioned. It may make it clear to one remote from Mahler that he lived with such intensity in the inner vision of his creations, that the written score with all its indications presented only an imperfect picture of the tonal world he had in his mind. Generally after a first hearing of one of his symphonies he would make decided changes, of which I have spoken at length in the second volume of *Neue Instrumentation.*

The instrumentation of the symphonies, including *Das Lied von der Erde,* considered from the standpoint of historical development, may be divided into three phases. The first includes symphonies I to III, in which the style of instrumentation established in the First Symphony is gradually and logically developed. This style is chiefly homophonic or "dramatic-contrapuntal." Indicative of the technic is the extended recitative of the trombone in the first movement of the Third Symphony. The Fourth Symphony represents, externally and internally, a reversal to a highly contrapuntal style. It is archaic in its instrumentation, for in this way the path could be prepared more painlessly for the deepened and more concentrated manner which, from the fifth to the seventh inclusive, was the rule. From the union of these two principles there arose in the Eighth Symphony, in *Das Lied von der Erde,* and in the Ninth Symphony, the third phase.

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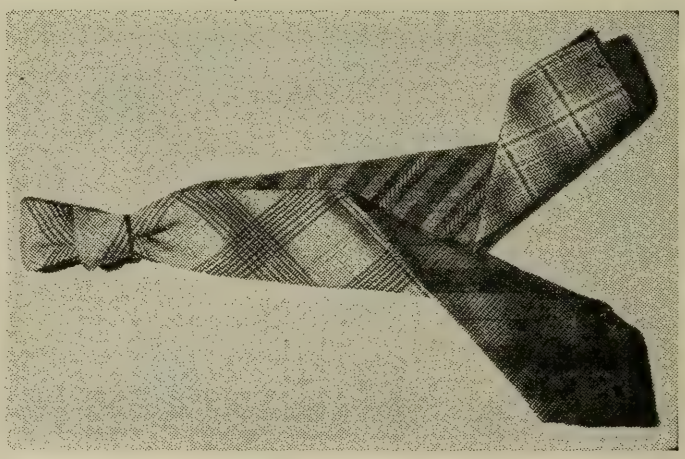
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Mahler's color combinations are most daring in the purely instrumental symphonies, Nos. V to VII – in the Fifth Symphony, chiefly the *Scherzo;* in all the movements of the sixth, except for the *Andante;* and throughout the seventh. But at no time is this daring dictated by a mere joy in "interesting" timbre; always there is the striving to realize the imaginative "Idea"; the "Idea," never a "mood."

In the Eighth Symphony Mahler takes his point of departure from the second and third, but he moves on a higher level, enriched by the experiences of the sixth and seventh symphonies. In the middle movements of *Das Lied von der Erde,* in its last movement and in the first movement of the Ninth Symphony, the path into a new sphere of instrumentation is disclosed. The latter is a movement comparable in its discovery of new devices, to the last quartets of Beethoven. All passive middle voices and chords are loosened, without being developed, however, into an independent counterpoint. An exceptional effect is created by extended sections in which the first and second violins cut across one another with arabesque-like melodic lines. This gives the tone color a tenderness, an airiness, and combined with the translucency of the middle voices, transforms the heavy sounding orchestral tone into chamber music.

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Mahler is always spoken of as a master of the orchestra. But the deeper I go into his work, the more I see him, in this phase of his work as well, as one eternally fighting his way. Starting with the gift of grace, indeed, but like a true artist, having always with each work to win it anew. And when won it is always a pale reflection of his inner vision, never final, always ephemeral. But it is just for this reason that Mahler's orchestra is so fascinating. For those who attempt a performance of his music with mere routine it will remain dull and unfruitful, but in the hands of those who approach his output with re-creative love, it flames up in ecstatic incandescence.

(Translated from the German by Nathan Weinberg.)

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SYMPHONY IN C MAJOR, NO. 7

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert wrote this posthumous symphony in 1828. What was probably its first performance was given at the Gewandhaus in Leipzig, March 21, 1839, Felix Mendelssohn conducting. The first performance in America was by the Philharmonic Society in New York, January 11, 1851. The first performance in Boston was on October 6, 1852, with a small orchestra led by Mr. Suck. The most recent performance at the Friday and Saturday concerts of the Boston Symphony Orchestra was on April 21, 1939.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani and strings.

IT WAS one hundred years ago that this symphony was resurrected and performed in Leipzig, at which time eleven years had passed since the composition of the symphony and the death of its composer.

Schubert turned out six symphonies in his earlier composing years, from the time that, as a pupil of sixteen at the Konvikt (the school of the Imperial Choir at Vienna) he filled sheets with ready music for the small school orchestra in which he was a violinist. In 1816 he wrote his Fourth ("Tragic") Symphony and his Fifth (without

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trumpets and drums); in 1818, reaching his twenty-first year he produced his Sixth in C major, still for a small orchestra. These three works, containing many of the beautiful pages characteristic of the young Schubert, were yet modest in design, having been planned for the immediate uses of the "Amateur Society," the outgrowth of a friendly quartet which had long met as such in his father's house.

Having come of age, the young man turned his musical thoughts away from symphonies, which he attempted only twice in the remainder of his life.* In 1822 he wrote another, or at least two movements of another. The "Unfinished" Symphony may be said to be the first which Schubert wrote entirely to the prompting of his free musical inclinations, and not to the constricted proportions of a group of half-skilled friends who could not muster a trumpeter or a set of kettledrums. Anselm Hüttenbrenner, to whom he dispatched the score in hopes of a performance by the Styrian Society at Gratz, casually laid the unplayed symphony in a drawer and forgot it. The indifference did not visibly disturb the composer, to whom the act

* He did make, in 1821, a complete outline of a symphony in E minor-E major with the notation and scoring only partly filled in. The symphony was performed in Vienna in the season 1934–1935 by Felix Weingartner. A "Gastein" Symphony, vaguely referred to in the correspondence, remains a legend, for no trace of it has been found.

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of creation seems always to have been infinitely more important than the possibilities (which were usually meagre enough) of performance or recognition. Once more, six years later, Schubert spread his symphonic wings, this time with no other dictator than his soaring fancy. Difficulty, length, orchestration, these were not ordered by the compass of any orchestra he knew. Schubert in his more rarified lyrical flights composed far above the heads of the small circle of singers or players with whom his music-making life was identified. Consciously or unconsciously, he wrote at those times for the larger world he never encountered in his round of humble dealings, and for coming generations unnumbered. In this wise did the symphony in C major come into being – the symphony which showed a new and significant impulse in a talent long since of immortal stature; the symphony which it became the privilege and triumph of Schumann to resurrect years later, and make known to the world.

Expressions of opinion by Schubert on his works are here, as elsewhere, scanty and unreliable. It is known that he presented the score to the *Musikverein* in Vienna. The parts were actually written out and distributed, and the symphony tried in rehearsal. "The Symphony was soon laid aside," so reports Schubert's early biographer, Kreissle von Hellborn, who in 1861 first published his findings of

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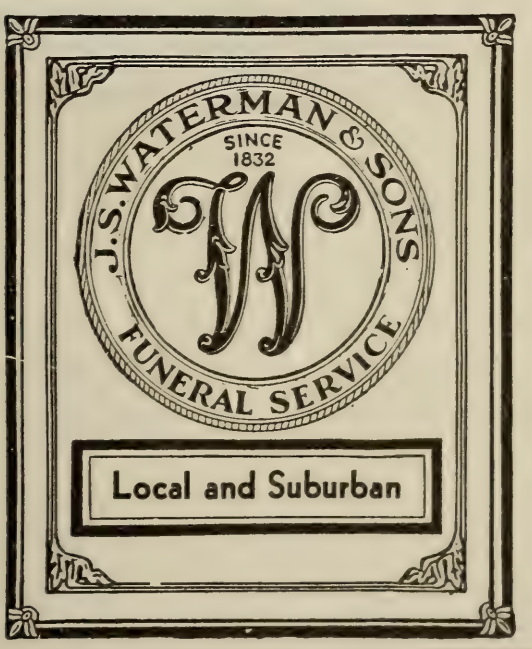
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Schubert's life after consultation with those who knew and remembered him. The score was found to be "too long and difficult, and Schubert advised them to accept and perform in its stead his Sixth Symphony (also in C)." The tale has been doubted, but it is easy to believe – not that the composer had any qualms about the essential practicability of his score – but that he hastily withdrew his Pegasus before its wings could be entirely clipped by the pedestrian *Gesellschaft*. A symphony in C major was performed by the Society a month after Schubert's death (December 14, 1828) and repeated in March, 1829. Whether it was the great "C major" or the Sixth Symphony in the same key is a point of dispute among the authorities. In any case, Schubert's last Symphony was unperformed in his lifetime and lay in oblivion until ten years afterwards, when Schumann visited Vienna and went through a pile of manuscripts then in possession of Franz's brother, Ferdinand Schubert, fastened upon the C major symphony, and sent a copied score with all dispatch to his friend Mendelssohn, who was then the conductor at Leipzig. Mendelssohn was enthusiastic – as enthusiastic perhaps as his nature permitted, although beside the winged words of Schumann on the same subject his written opinion as expressed to Moscheles sounds cool and measured: "We recently played



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a remarkable and interesting symphony by Franz Schubert. It is, without doubt, one of the best works which we have lately heard. Bright, fascinating and original throughout, it stands quite at the head of his instrumental works." The performance at the Gewandhaus (March 21, 1839) was a pronounced success and led to repetitions (there were cuts for these performances).* Mendelssohn urged the score upon the secretary of the Philharmonic Society in London, and attempted to put it on a programme when he visited England. The players found this straightforward music unreasonably difficult and laughed at the oft-repeated triplets in the finale; Mendelssohn forthwith withdrew the score, which was not heard in England until many years later (April 5, 1856); even then, it was finally achieved by performances in two installments of two movements at each concert. It is said that a similar derision from the players in Paris also met Habeneck's efforts to introduce the symphony there. It may seem puzzling that these famous triplets, to a later posterity the very stuff of swift impulsion, a lifting rhythm of flight, could have been found ridiculous. But a dull and lumbering performance might well turn the constantly reiterated figuration into something quite meaningless. The joke lay, not in the measures themselves, but in the awkward scrapings of the players who were deriding them. The work, thus put aside in England for some fifteen years, meanwhile found its first American performance by the Philharmonic Society in New York (January 11, 1851), Mr. Eisfeld conducting. It had been published a year previous.

~

The very fact that Schubert wrote this masterwork in his last year, an eloquent sign, and not the only one, of a new subtilization and unfolding of the still youthful composer, has been the subject of much conjecture, wise, futile, or foolish, on the part of his biographers. Some have foretold in the C major the heralding of what might have become a mighty symphonist, another Beethoven (which composer Schubert held in the deepest veneration). This despite the fact that the mild and unassuming little Viennese music-maker showed no inclination, then or at any time, to become a philosopher and spiritual titan, an insurrectionary artist who might face the world at large with a glance of arrogant independence. More than one writer has discerned premonitions of death in the final symphony, and Sir George Grove, disclaiming superstition, could not help remarking darkly that Schu-

*Yet a reviewer of the first performance wrote that the work lasted "five minutes less than an hour." Eugene Goossens once wrote: "It's heavenly, but rather excessive length has often brought up the vexed question of 'cuts,' and even the purists admit that the work does not suffer to a noticeable degree by judicious pruning of the slow movement and finale. I use the word, 'judicious,' for there are only two 'cuts' possible which do not in any way disturb the shape or development of the movement in question. Preferably, however, let us have it unmutilated —" (Chesterian, November, 1928).

bert signed a friendly letter of that year: "Yours till death." Any words from Schubert about his music, written or spoken, are as always but scantily available. One remark Schubert is said to have made,* on handing the manuscript of this symphony to the Musikverein – "that he hoped now to hear nothing more about Lieder, and that henceforth he should confine himself to Opera and Symphony."

He did write more songs; in fact probably his last application of pen to paper was to correct the proofs of his *"Winterreise"* series, wherein a new current of melancholy, almost Tchaikovskian, is discernible. It is none the less reasonable to assume that the symphony – that resplendent sample of a newly widened instinct of orchestral beauty – would have had its successors.

The examination of Schubert's every-day life in those months reveals the usual round of daily music-making and friendly intercourse. The motive for the score must have been purely the delight in its writing, for no one was at hand to play it, no publisher would have given the merest glance of interest at such an unmarketable article. Notwithstanding, Schubert was as usual hounded by the penury which

* Kreissle repeats this as a "well-authenticated confession."

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kept him in dingy lodgings and short rations most of the time.* He should, if material needs were to control his muse, have been writing easy piano duets, songs in the obvious mold and free from the "eccentricities" (*i.e.* – felicitous touches of divine fancy) which his publishers periodically objected to. Instead, he wrote what pleased him – songs which puzzled his intimate friends, chamber music such as the splendid but then unsaleable Quintet, the Mass in E-flat, the three final piano sonatas and the Fantasia in F minor, the *Winterreise* and *Schwanengesang*. This wealth of music, showing many new vistas, left him poor and contented.

Robert Schumann more than once expended his eloquence in a good cause, and spoke with clarion tongue when his world was sluggish to perceive the true genius of Schubert, or Chopin, or Brahms. There follows a portion of what he wrote of Schubert's final symphony, after the Leipzig performance:

"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in certain of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrast, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the central point and always returning to it. This must be patent to anyone who often considers this particular symphony.

* Schubert did, for once in his life, give a public concert of his own music. It was on March 26, 1828, probably after the completion of the symphony. He submitted to the insistence of his friends, and was rewarded with a large attendance, and receipts of about 600 gulden ($160) — probably more money than he had ever held in his hand at a single time. We find him shortly afterwards inviting a friend to a Paganini concert, on the ground that "money is as thick as blackberries." But tempting invitations from Gratz and the mountains of his beloved upper Austria he had to refuse from May until summer from want of funds for the coach fare, and in September he gave up the idea altogether, and remained sorrowfully in the city. "It is all over with my journey to Gratz this year for my pecuniary, like the weather prospects are downright gloomy and unfavorable."

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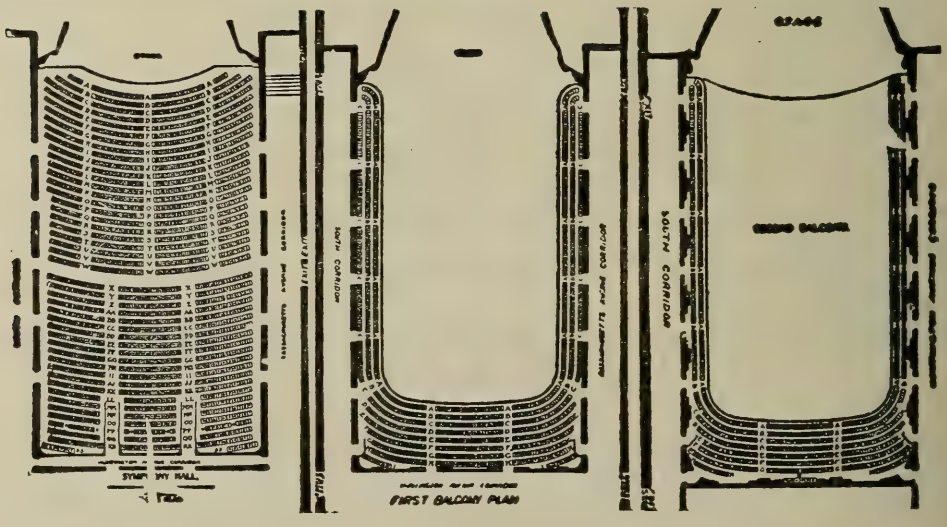
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with historical and descriptive notes by

JOHN N. BURK

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Ninth Programme

FRIDAY AFTERNOON, DECEMBER 22, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 23, *at* 8:15 *o'clock*

HANDEL....Concerto Grosso for String Orchestra in B minor, No. 12

Largo — Allegro — Larghetto e piano — Largo — Allegro

LOPATNIKOFF.....Symphony No. 2, *Op.* 24

I. Allegro
II. Allegretto
III. Andante
IV. Moderato; Allegro con fuoco e molto vivace

(*First performances*)

INTERMISSION

BEETHOVEN.....Concerto for Pianoforte No. 4 in G major, *Op.* 58

I. Allegro moderato
II. } Andante con moto
III. } Rondo vivace

SIBELIUS.....“Finlandia,” Symphonic Poem, *Op.* 26

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CONCERTO GROSSO, *Op.* 6, No. 12, in B minor

By Georg Frideric Handel

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The most recent performance of this concerto at the Friday and Saturday concerts of this orchestra was on March 23, 1934.

In 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very differ-

FEATURING AMERICAN COMPOSERS - II

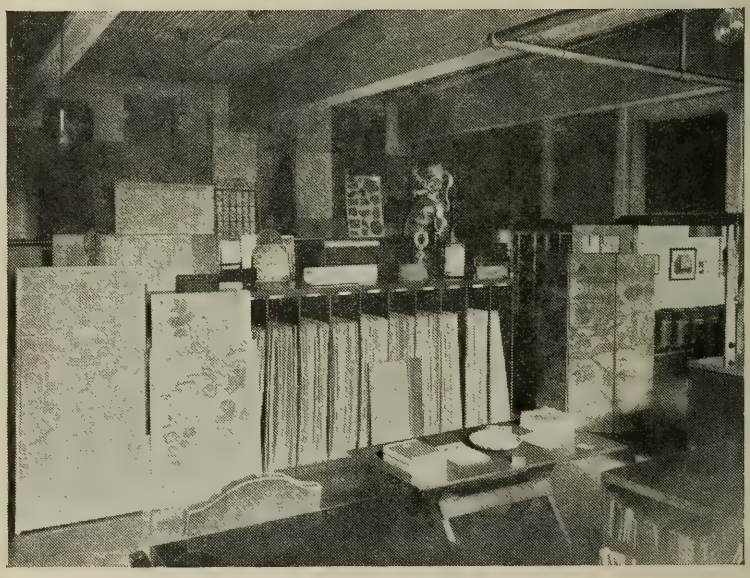
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ent are the orchestral concertos of the *Capellmeister* at Cöthen, and the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture. It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed – each in a single day at a single sitting, and several in a week – constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.



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Indeed Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day," were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and 'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso,* for these players were directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in



this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso*.

"It is this elasticity which should be aimed at in the instrumental works of Handel when they are executed nowadays."

SYMPHONY NO. 2, IN F MINOR, *Op.* 24

By NIKOLAI LOPATNIKOFF

Born in Tallinn (Revel), Russia, March 16, 1903

This Symphony, recently completed, is here having its first performances.

The orchestration includes two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, two trombones and tuba, timpani, bass drum and cymbals, snare-drum, tambourine, triangle, harp and strings.

NIKOLAI LOPATNIKOFF entered the Conservatory at St. Petersburg at the age of eleven, having first studied in Revel, his native city. Leaving Russia with his family in 1918, the fifteen-year-old boy continued his studies at Helsinki, Finland, and completed them in Germany. He studied for a time at Karlsruhe with Ernst Toch. He lived in Berlin until 1933, where he was active as composer, pianist, teacher, and member of the Board of the International Society for Contemporary Music. He left Germany in 1933 and has since lived in Finland, Estonia and England. In April, 1939, he arrived in the United States and settled in New York with the intention of staying here perma-

nently. The manuscript score of his new symphony is inscribed "New York, 1939."

His Scherzo for Orchestra, *Op.* 10, had its first public performance by this orchestra under Serge Koussevitzky, April 27, 1928.* The principal works of Mr. Lopatnikoff (most of which have had notable performances in Europe) are: the Opera "Danton"; the First Symphony, *Op.* 12; Two Piano Concertos, *Op.* 5 and *Op.* 15; Introduction and Scherzo for Orchestra, *Op.* 10; Two String Quartets, *Op.* 4 and *Op.* 6A; Sonata for Violin, Piano and Side Drum, *Op.* 9; Sonata for Violoncello and Piano, *Op.* 11; Sonatina for Piano, *Op.* 7; *"Danses ironiques," "Contrastes," "Dialogues,"* and "Variations" for Piano, *Op.* 22; Three Pieces for Violin and Piano, *Op.* 17; Trio for Piano, Violin and Violoncello, *Op.* 23. Certain of these works have shown stylistic boldness. Kurt Kermann of Zurich, commenting upon the piano music, remarked that "Lopatnikoff is one of the most striking and self-willed talents of the young generation. He represents a markedly economical and rhythmically vital linear style, particularly in the Allegro movements of the Sonatina and in the *'Contrastes'* and in the contemplative *'Dialogues.'"* Critics of Berlin, describing a performance of the First Symphony under the direction of Bruno Walter, found much that was daring in it. Alfred Einstein, writing in the *Berliner Tageblatt,* was reminded of "Asiatic folk-lore, stark rhythms, raw sevenths and sequences of seconds, but a symphonic poster style of much raciness, in contrast to which the German symphonic style seems 'leathery.'"

The Second Symphony, by the admission of the composer, marks a distinct departure from "the idiom and technique of atonality."

The first and fourth movements of the Symphony contain the principal elements of its symphonic scheme; the character of the middle movements is more relaxed in mood. The formal conception of the work is rather free, and is conditioned by the flexibility and productiveness of the thematic material.

The Symphony begins with an *allegro moderato,* which leads to the main section *allegro molto.* The two rhythmically accentuated ideas of this section are followed by a lyric episode (clarinet solo) and a short development. The climax of the movement is reached with the return to the introduction in modified form. There is a short coda.

The main ideas of the second and third movements are set forth principally by the wood winds with a background of strings (the strings play *pizzicato* through the entire second movement). The *Allegretto,* by the lightness of its mood, is in contrast to the more introspective slow movement which it follows.

The *Finale* begins with a short introduction and develops a constantly turbulent *allegro con fuoco.* The symphonic unity of the whole work is accentuated by the return (before the coda) of the introduction to the first movement, now in F major.

* The Scherzo, together with an introduction subsequently composed, was performed at the concerts of the New York Philharmonic Symphony Society under Erich Kleiber, October 23, 1930.



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ENTR'ACTE

JOHN KNOWLES PAINE

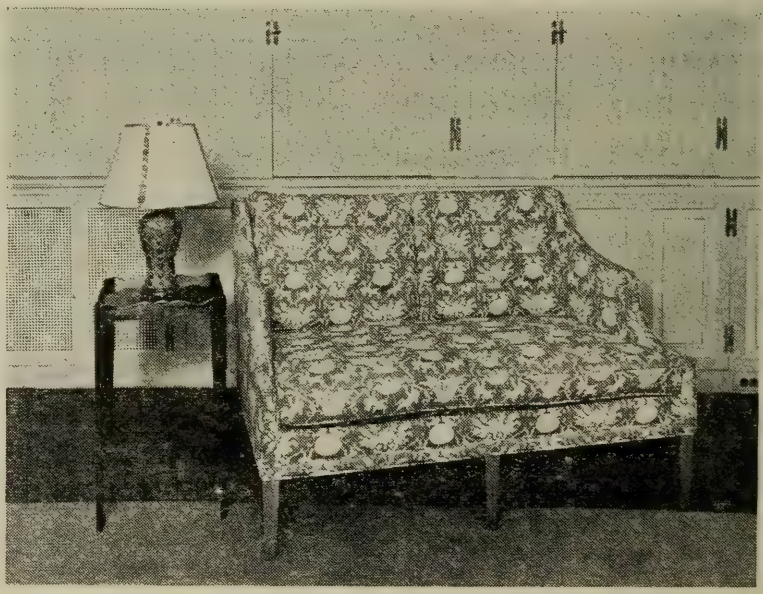
By M. A. DeWolfe Howe

(Reprinted in part from *The Musical Quarterly,* July 1939)

THIS year of 1939 is the hundredth since the birth of John Knowles Paine, organist, composer, and pioneer of higher education in the field of music in America. Instead of *A* Patriarch, perhaps he should be called *The* Patriarch of American Music. Certainly the word *American* commands a strong emphasis, for among the musicians of his day there were none, of an eminence comparable with his, who could lay so clear a claim, through birth and ancestry, to the designation "American." A centennial recognition of his place in the history of American music seems therefore quite in order.

Paine was born in Portland, Maine, on January 9, 1839. His family, long established on Cape Cod, had come to Maine while it was still a District of Massachusetts. They settled at Standish near Sebago Lake in what came to be known as the "Paine neighborhood." A family of Yankee musicians seems anomalous against such a background, but Maine has always been the home of individuality. Here it was expressed by Paine's grandfather, John K. H. Paine, who combined art,

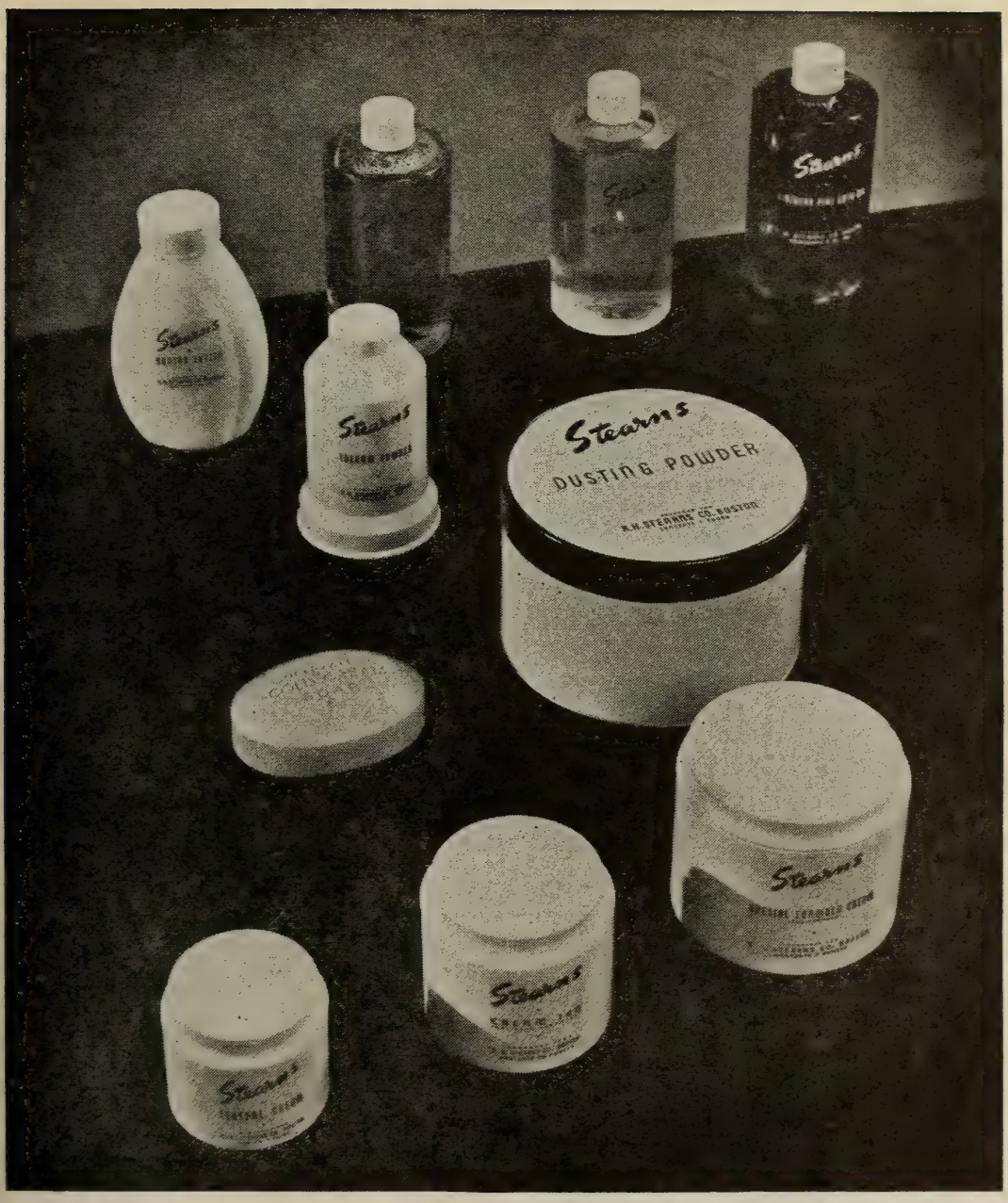
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Stearns

one may hope, with ingenuity in the building of organs. Whether a source of local pride or of local distress, one of these instruments, built in 1828, could be heard for two miles through the forests of the region. Its sonorities were transferred to a Baptist Church in Portland, where it was accessible to the builder's grandson before its destruction by fire in 1866.

Paine's father, Jacob S. Paine – son of the organ-builder –, assembled and directed the first band in Portland, besides opening a music-store there. An uncle, David Paine, became a music teacher in the same place, where Paine's oldest sister Helen was a church singer and a teacher of both piano and voice. Paine himself may be said to have been born into a Down-East nest of singing-birds. After all had not Longfellow piped his first songs in Portland, and when the time came – in our own century – to restore the house in which he was born, was it not from the house in which Paine was born that a doorway of suitable dignity and beauty was taken to enrich the restoration? Both Longfellow and Paine would have relished this symbol of a common approach to poetry and music.

The idea of Portland as a nursery of music derives some force from the full name of Cyrus H. K. Curtis, father of Louise Curtis Bok, founder of the Curtis Institute of Music in Philadelphia. The initials "H. K." are significant with respect both to Curtis and to Paine. They

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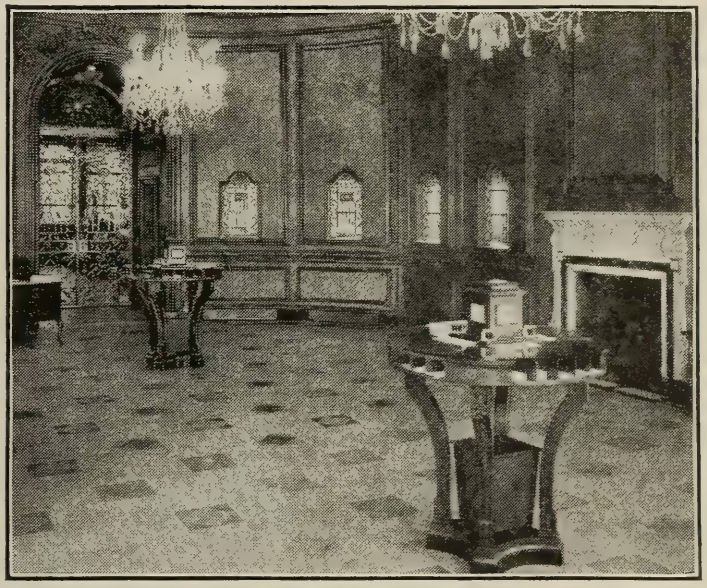
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represent the name of an accomplished musician. Hermann Kotzschmar, who came from Germany to America with the Saxonia Band in 1848. Stranded in Boston, he was encountered there by Cyrus L. Curtis, a visitor from Maine, who befriended him even to the extent of bringing him to Portland for the practice of his art. Two years later, in 1850, Cyrus Curtis became the father of a son, to whom, in token of the intimacy between the Portland man of business and the German musician, he gave the name of Cyrus Hermann Kotzschmar Curtis. In the City Hall of Portland the "Kotzschmar Organ" and a bust of Hermann Kotzschmar, the gifts of Cyrus H. K. Curtis, bear witness to an inherited admiration.

If Kotzschmar bred in the Curtis who carried on his name a general love of music, he exerted an influence on Paine more nearly related to the beginnings of a lifelong pursuit. While Paine was still a Portland schoolboy he began the study of music under Kotzschmar. In "Music and Musicians of Maine" (1928), by George Thornton Edwards, the early results of these studies are set forth, together with other matters still to be mentioned. At sixteen Paine wrote a string quartet; at eighteen he made his first public appearance as an organist, and played the organ at a performance of the "Messiah" in a Portland church. Germany was the natural goal for a pupil of Kotzschmar's, and early in 1858 Paine was giving a course of three subscription organ concerts, to raise money for completing his musical education abroad. Before he was twenty he went to Germany, where for three years he studied the organ and composition at Berlin under the best masters of the time, attaining a proficiency in playing the organ that qualified him to appear as a virtuoso performer in Berlin before his return to America in 1861. His enthusiasm for the instrument of his choice was recognized in New England even before his return, for while he was still in Germany he was in a position to further the completion of the "Great Organ" that was installed in the Music Hall of Boston in 1863, to the wonder and delight of a community in which music held an important place.

Paine's special master in Berlin, Carl August Haupt, a devotee of Bach, had charged his pupil with zeal for that monarch of music for the organ. When the "Great Organ" was dedicated on November 2, 1863, Paine, not yet twenty-five years old, was the first of six organists on the musical program, and played Bach's Grand Toccata in F and Trio Sonata in E-flat. He was "placed" for the audience as "Organist at the West Church, Boston, and Musical Instructor at Harvard University." Immediately upon his return from Germany, two years before this, he had been acclaimed as an organist of the first importance. In *Dwight's Journal of Music* for August 24, 1861, a report of

the *Boston Musical Times* on an organ concert he had just given in his native Portland is quoted: "He is a missionary of Bach, and Bach has no more enthusiastic a worshiper, nor so admirable an interpreter in the United States or Disunited States of America." The same concert prompted the *Portland Transcript* to declare of Paine: "The result of his years of study abroad was quite apparent. The clever boy who went forth from among us has returned a thoroughly educated and accomplished musician." It is no wonder that he secured without delay the post of organist in the historic West Church, of which the minister, the Rev. Cyrus A. Bartol, had not yet acquired the venerable aspect that is said to have won him from Phillips Brooks the sobriquet of "a moth-eaten angel."

The second designation of Paine as "Musical Instructor in Harvard University" gave him a title which in 1863 still possessed the charm of freshness. His name had appeared for the first time in the Harvard College Catalogue for 1862–63. There he was called "Instructor in Music," and the only allusion to his subject of instruction was the following paragraph:

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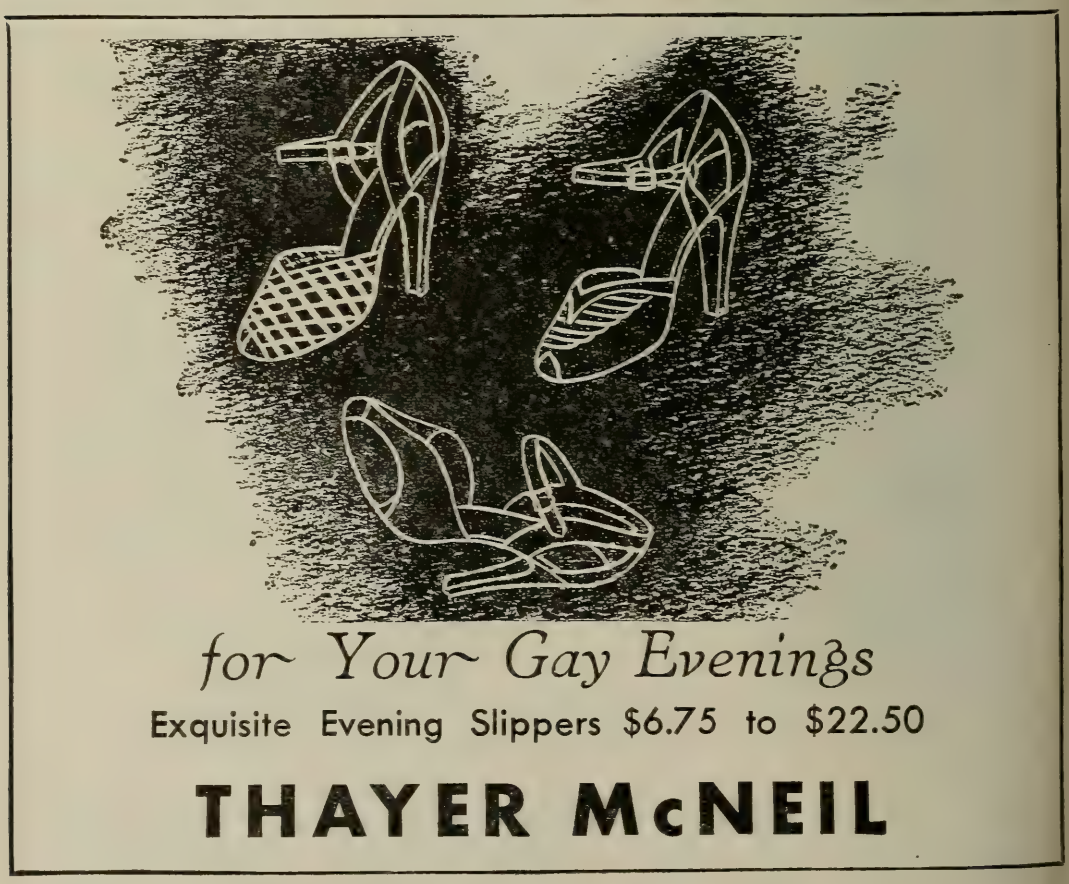
In a few preceding catalogues similar instruction was promised under one Levi Parsons Homer. It is worth noting that Paine's modest beginnings as a teacher of music at Harvard occurred at the very time when Thomas Hill, grandfather of Professor Edward Burlingame Hill of Harvard, was beginning the six years of his presidency of the University. It is also noteworthy that his successor, Charles W. Eliot, to whose encouragement and support the future opportunities of Paine were to owe so much, was himself the son of the Mayor of Boston, Samuel A. Eliot, who caused the teaching of music to be introduced into the public schools of the city during his administration, 1837–39. The names both of Hill and of Eliot thus betoken something of continuity with respect to Paine.

It would be superfluous to trace the gradual extension of Paine's functions as a teacher at Harvard. Suffice it to say that when the College catalogue for 1871–72 appeared there was this indication of an enlarged scope for Paine's teaching: under "Elections for Juniors" appeared the statement,
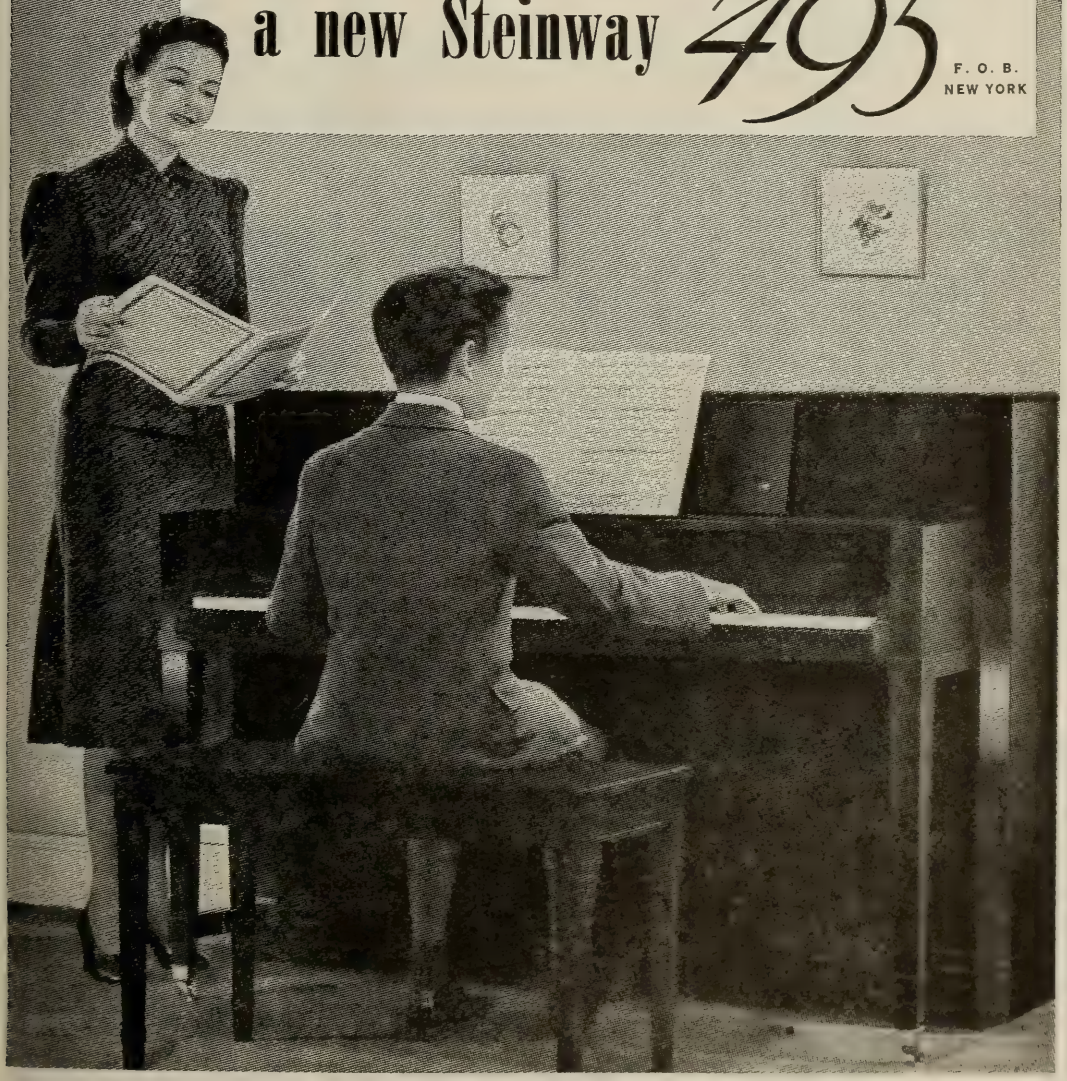
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Obviously there was, by this time, a demand in the College for a much larger provision of instruction in music than when Paine began his teaching, and he was meeting this demand. The fact was recognized in 1873 by his appointment as Assistant Professor of Music. The term represented a rank rather than a function, for the manifest reason that Paine had nobody to assist. In 1875 he became Professor of Music, and retained this title, and the work pertaining to the post, until his death in 1906. It was also in 1875 that Charles Eliot Norton was appointed Professor of the History of Art at Harvard. The flowering of the New England college did not occur in music only.

Between Paine's return from Germany in 1861 and the beginning of his full professorship in 1875 many things happened to him. One of the most fortunate of these was his marriage to Mary Elizabeth Greeley, of Boston, whose father was a Portland merchant. This was the happiest of unions, beginning on what is called a "shoestring" and continuing through all the ampler years of Paine's life. A nephew, quoted by George Thornton Edwards, has written about it:

> His wife cared for him as for a child. She stood between him and the world. He was a guileless, trusting man, living in his own world of music and of friendship, wholly unaware of the schemes and selfishness that surrounded him. She managed the household. She kept him from interruption when he was composing. She husbanded his small salary and made it answer all needs. She entertained his

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friends, and widened his circle constantly. She fought his battles for him, dictated the terms of his contracts, defended him before the President and faculty of the college, and saw that the furnace was attended to, and the house painted at the proper time.

Fortunate the musician with such a wife! Other gifts of good fortune attended him. In 1866–67 he made an artistic tour of Germany, and in Berlin conducted a performance of his Mass in D, an important composition of these earlier years, before an audience containing members of the royal family. Before the end of 1867 a number of his friends in Boston and Cambridge — including President Hill of Harvard, Benjamin Pierce, the mathematician, Lowell, Longfellow, and Paine's elder brother in music, B. J. Lang — issued a call for the performance of the D Minor Mass in the Boston Music Hall, where it was performed in the spring of 1868. His friends were becoming legion. Among the most devoted was John Fiske, the historian, an accomplished amateur of music. When Paine's Oratorio of St. Peter was performed in Portland, on June 3, 1873, Fiske declared "Mr. Paine's oratorio has fairly earned for itself the right to be judged by the same high standard which we apply to these noble works [the "Messiah," "Elijah," and "St. Paul"] of Mendelssohn and Händel." A critic in the *Nation* deplored Paine's having written an oratorio instead of a symphony. That, however, was soon to come, for in 1876 — to pass for



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a moment into the period of Paine's full professorship at Harvard – his Symphony in C Minor was performed by Theodore Thomas's Orchestra in the Boston Music Hall. Again his friend John Fiske expressed himself – in the *Atlantic Monthly* of June 1876:

> On summing up the matter, it seems unquestionable that in this work Mr. Paine has shown himself strong in all the qualities which one expects to find in a great composer. In his easy mastery of the minutest details of counterpoint we recognize the devoted student of Bach. His work is distinguished by a clearness and conciseness of form which Mendelssohn has hardly surpassed, while it has much of that virile strength in which Mendelssohn fell short of Schumann.

Contemporary approval could hardly go farther – unless indeed, taking another step beyond 1875, we remind ourselves of the reception accorded to Paine's Second Symphony, "Im Frühling," first performed under Theodore Thomas in 1880. "An account of it is extant," wrote Richard Aldrich, in the *Dictionary of American Biography,* "relating how ladies waved handkerchiefs, men shouted in approbation, and the highly respected John S. Dwight, arbiter in Boston of criticism, if not of manners, stood in his seat frantically opening and shutting his umbrella as an expression of uncontrollable enthusiasm." In the light of such an episode from the past, and of far more recent demonstrations in the present Symphony Hall, the reputation of Boston audiences for coldness seems not wholly just.

He had held his full professorship only half a dozen years when, in 1881, he co-operated in an academic enterprise that covered Harvard with glory at the time. This was the presentation, in Greek, under the auspices of the Greek Department, of the "Oedipus Tyrannus" of Sophocles. Paine wrote the music for this rendering of the classic drama. His lectures and, later, his "History of Music to the Death of Schubert" gave ample evidence that he knew enough about the music of the ancients to have tried his hand at reproducing it for modern ears. Instead of this he adopted, for his orchestral prelude and choruses, the classical forms of his own day. The result was powerfully impressive at the time. Even as late as 1894, when the Prelude was revived by the Boston Symphony Orchestra, a local critic placed the works of Paine "upon the highest plane of composition," standing "side by side with the works of Beethoven and Schumann." Alas for the passing years! When the "Oedipus" choruses were sung by the Harvard Alumni Chorus and the Sinfonia Glee Club under Chadwick at Jordan Hall, some forty years after their first production, the word of so competent an authority as H. T. Parker of the *Transcript,* with respect to Paine, was this: "The composer was no genius. Rather he followed the best models and the orthodox procedures of his tonal time. Yet therewith, and in a commissioned piece for an

occasion, he devised, designed, knitted, and rounded – a musician of substance and skill."

It would have been only human in Paine to prefer remembrance as a composer than as a teacher and as a stimulus to later scholars and creators in music. The works that have been touched upon represent but a fraction of his total production. There were, besides, symphonic poems, cantatas, even, finally, an opera, "Azara," for which he wrote both the music and the libretto – in heroic couplets. This special object of his interest and pride never achieved production on the stage. His high place among American composers was attested in special commissions – to set a poem of Whittier's to music for the opening of the Centennial Exposition of 1876; to compose the music for Woodberry's "Song of Promise" for the Cincinnati Festival of 1888; to produce for the Columbian Exposition at Chicago in 1893 a "Columbian March and Hymn"; and to set Stedman's "Hymn of the West" to music for the St. Louis Exposition of 1904. What American composer has received a fuller need of recognition in his lifetime? Nor was this recognition confined to his own country. In 1903 he visited Berlin as the official delegate of Harvard at the Wagner Festival, where, besides receiving a gold medal, he heard the prelude to his "Oedipus" played in an international concert.



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Recent Paintings by Marsden Hartley

Twenty-five recent paintings of the distinguished Maine artist Marsden Hartley may be seen in the First Balcony. Also included in the exhibit are several drawings and lithographs by Mr. Hartley and some of his literary works, including the critical work "Adventures in the Arts" and the rare "Twenty-five Poems" published in Paris in 1922, and loaned by the Treasure Room of Widener Library, Harvard University. The paintings, drawings and lithographs are all from Goodman-Walker, Inc.

Mr. Hartley was born in Lewiston, Maine, on January 4, 1877. As a boy he went to Cleveland, Ohio, taking weekly art lessons from John Semon, and later winning a scholarship for the Cleveland School of Art. At twenty-one he went to New York to enter the Chase School, where he worked under William M. Chase, and the following year he studied at the art school of the National Academy of Design. During the summers he returned to Maine to paint the rural scenery of North Bridgton and Center Lovell. His work was first shown by Alfred Stieglitz in the famous "291" gallery. Exhibitions have followed in most of the leading cities of the United States, in Canada and in Europe, but the present is Mr. Hartley's first large one-man showing in Boston.

Several trips to Europe have only strengthened the artist's love for his native soil. The Southwest has proved a congenial atmosphere, however, and ranks only second to the relentless coasts of the Northeast in his affections. The greater part of his work has been accomplished in Maine, where his imagination seems to receive its fullest stimulation.

In showing the work of his recent years, this exhibition at once concentrates on Mr. Hartley's present manner of painting and epitomizes his career as an artist, for in the last four or five years he has simplified and summarized the numerous tendencies of his earlier painting into a vigorous and bold representational style that partakes of the breadth of his experience.

The following paintings by Marsden Hartley are included in this exhibition:

Labrador Ducks
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Finnish-Yankee Wrestler
North Atlantic Harvest
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City Point, Vinal Haven
Island, Penobscot Bay
End of Hurricane
Calm After Storm, Off Hurricane Island, Vinal Haven
After the Storm
Chanties to the North
Kennebec River, North Georgetown
Dogtown Common
Marie St. Esprit
Adelard, the Drowned, Master of the "Phantom"
Cleophas, Master of the "Gilda Gray"
Fisherman's Last Supper
Nova Scotia Fishermen
Flowers from Lachaise's Garden
Chinese Sea Horse
Rope and Shells
Still Life with Rose

The affectionate memories carried away from Harvard by the students of music under Paine were indicated by a recent letter from one of them about "dear old Paine." They like to remember his puns, and perhaps the disciple who recalled his saying that one scene in "Azara" required four trumpets in the orchestra and four strumpets on the stage might regard it as too informal for print. Another remembers that when Paine illustrated a lecture by playing on the piano, and came to an ascending run, he would always whistle it himself, and the class, watching eagerly for its opportunity, would join *ensemble* in the whistling. Two composers who were his pupils have most kindly given me the benefit of their own remembrances. One of them, Mr. Frederick S. Converse, recalls especially "his kindly help in our struggles with problems of musical form, his encouragement if we chanced to hit upon a good idea, and his real enthusiasm in the working out of such ideas"; his occasional, but memorable, organ playing for the class in one of the Cambridge churches; his naive delight in his own compositions. "He did not mind pointing out the superiority of certain features in his opera, 'Azara' over certain features in 'Tannhäuser.' . . . Then his sleepy lectures in musical history, in which he frequently bent forward over the desk until his nose almost touched it." In later years this younger musician took

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him to the races at the Brookline Country Club, where "his great pleasure in seeing the people as well as horses and the general gaiety was very spontaneous and sincere. He was a genial and kindly soul."

Three of Paine's pupils at Harvard have been cited by name. A list of all the composers, critics, and scholars in music who fell under his influence there would make an imposing catalogue. Arthur Foote, Clayton Johns, Walter R. Spalding, Thomas W. Surette, Edward Burlingame Hill – these are but a few out of the many whose lives have been given to music. There is besides an uncountable host of pupils for whom an appreciation of music, nourished first of all by him, has been a life-long enrichment. Then too there are the students since his day, even into this very present, who have been taught by musical scholars taught by him. *Musica delenda est?* Far from it. The work which Paine began, as a teacher of music in its highest ranges, goes on not merely where it was undertaken but wherever, throughout the land, the value of music as an element in a rounded, liberal education is recognized.

The kindness and largeness of his heart, the simplicity and sincerity of his nature, made him a focus of friendship and affection. He died in Cambridge on April 25, 1906.

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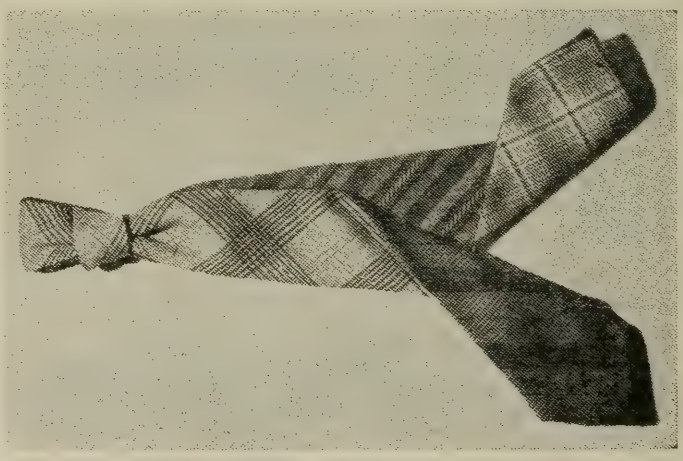
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Fourth Concerto of Beethoven, performed at a subscription concert at the house of Prince von Lobkowitz in Vienna, in March, 1807, was first heard at a public concert at the Theater-an-der-Wien, Vienna, December 22, 1808, the composer as soloist.

The first performance in Boston, according to available records, was at a concert of the Germania Society, February 4, 1854, when Robert Heller was soloist. The Concerto has been played at the Boston Symphony concerts on the following dates: December 16, 1881 (soloist, George W. Sumner); January 26, 1883 (Carl Baermann); November 28, 1884 (Mary E. Garlichs); November 13, 1885 (Anna Clark-Steiniger); December 17, 1886 (Rafael Joseffy); November 13, 1891 (Ferruccio Busoni); December 22, 1893 (Carl Baermann); March 16, 1900 (Ernst von Dohnanyi); December 21, 1906 (Otto Neitzel); December 13, 1912 (Leopold Godowsky); November 27, 1914 (Harold Bauer); April 27, 1917 (Winifred Christie); April 1, 1921 (Arthur Rubinstein); March 30, 1923 (Artur Schnabel); February 22, 1924 (Edouard Risler); April 4, 1930 (Artur Schnabel); February 15, 1935 (Myra Hess).

The orchestral portion of the Concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings. It is dedicated to "His Imperial Highness, the Archduke Rudolph of Austria."

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BEETHOVEN offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established.* It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the "Coriolanus" Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808 — the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the

* With all the circumstantial records of Beethoven's life that exist, there remain many mysteries over which the authorities are sadly at variance. Nottebohm, studying the sketch-books, decides that the Concerto in G major must have been composed in 1805. Schindler dates it 1804, "according to information given by F. Ries." Breitkopf and Härtel's thematic catalogue places it at 1805, and Thayer entertains the "confident opinion" that "this work remained still unfinished until the approach of the concert season, towards the end of the year 1806. Beethoven offered it to Hoffmeister and Kühnel in March, and to Breitkopf and Härtel in July of that year." Sketches for the Fifth Symphony appear together with those for the concerto.



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offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major – a Cinderella of concertos! – Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing – afraid of making the least noise!' "

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Disregarding the usual requirements of flash and display in the first movement of a concerto, Beethoven builds the initial *allegro* on gently melodic material, through which the piano weaves its embroidery of delicate figurations. The piano opens softly (and contrary to precedent) with a five-bar phrase of the first theme, and then yields place to the orchestra, which completes this and sings a second, again introducing it softly in the strings. The development, with voices of solo and orchestra blended, brings to pass in its course two further themes, each lyrical in character.

The *andante con moto,* which has no like in the literature of concertos, contains within its seventy bars a message whose import words cannot convey. It consists of a dialogue between the string choir and the piano. The former states a short, imperious phrase in octaves, *forte* and *staccato*: it is a recitative, and yet it is more. The piano answers with a melody of indescribable tenderness. The two opposing voices continue their alternate phrases, but before the soft plea of the piano, increasingly irresistible, the austerity of the strings is gradually mollified, until it capitulates altogether, subsiding into a breathless *pianissimo.* The last whispering suspended chord of the piano is swept away as the *vivace* theme of the rondo (further brightened by the restoration of the major mode) is delivered *pianissimo* by the strings, with its sprightly answering theme in the piano. The finale follows a more usual course to a swift and brilliant conclusion.

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Curious accounts, not too conflicting, have survived of the concert which Beethoven organized at the *Theater-an-der-Wien* when he presented two symphonies, a concerto, the choral fantasia, and other of his works – all for their first public performance. The announcement in the *Wiener Zeitung* (seven days before the event) ran this way, strangely reversing the numbers of the symphonies:

"Musical Academy.

"On Thursday, December 22, Ludwig van Beethoven will have the honor to give a musical academy in the R. I. Priv. Theater-an-der-Wien. All the pieces are of his composition, entirely new, and not yet heard in public. . . . First Part: 1, A Symphony, entitled: 'A Recollection of Country Life,' in F major (No. 5). 2, Aria. 3, 3 Hymns with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

"Second Part. 1, Grand Symphony in C minor (No. 6). 2, Holy, with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

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The small audience drawn by this significant array of "first performances," the little attention the "academy" had in the journals of the day, cannot justly be put down as a general blindness to the importance of Beethoven in the Vienna of 1808. On the contrary, there is plentiful evidence that Beethoven was then accepted as an artist of extraordinary power. Czerny, for one, wrote to Jahn: "He was always marvelled at, and respected as an extraordinary being, and his greatness was suspected even by those who did not understand him." Thayer has given the opinion that at that time his name was "more attractive to the Vienna public than any save that of the venerable Haydn."

Beethoven, in this instance as in most, worked hard to further his own cause, but used such bad judgment that he defeated his ends. As usual, he tried the good-nature and endurance of his friends, aristocratic and otherwise. He gave them four hours of new music, and, as if the Fifth Symphony, coming late in the evening, were not enough, added the "Sanctus" from the Mass in C, and wrote especially to close the occasion a Fantasy for Orchestra with piano solo and final chorus. All this would have taxed human receptivity under the best conditions – and the conditions were far from favorable. In the first place, the audience was small. Beethoven had made the mistake of giving his "academy" on the night of a concert for the benefit of widows and orphans. The weather proved frigid, and many people kept to their houses. Those who braved the weather sat from 6:30 until 10:30

in the unheated theatre, huddled in their fur coats and wraps. It was neither the moment to woo the audience with the moods, warm and relaxed, of the "Pastoral" Symphony, nor to win them with the then startling enigma, the C minor. A series of mishaps all worked against the success of the evening. A discontented and ill-prepared orchestra, not too well conducted by Beethoven, must have given at best a sorry presentation of much of the programme. The Choral Fantasia, for example, had been barely rehearsed from parts still wet from the copyist. Beethoven forgot that he had instructed a variation to be played without repeat, and suddenly found himself appallingly at odds with the orchestra. Leaping up from his place at the piano, Beethoven called for silence, shouting angrily in a voice that could be heard by those near by in the audience: "Stop, stop! That is wrong! Again — again!" Some of the musicians felt that they had been publicly insulted and wished to leave. However, there was a second beginning and the piece ended without further trouble. Behind this incident were earlier altercations between Beethoven and the orchestra of the *Theater-an-der-Wien,* growing from his irascibility and incompetence as a conductor.

Beethoven had engaged Pauline Anna Milder to sing the aria *"Ah, perfido"* at the concert. Her name would surely help its success, for

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Mme. Milder, the original "Leonore," was a favorite in Vienna. "Be clever about Milder," wrote Beethoven to his friend Röckel. "Say to her only that today you are begging her in my name not to sing anywhere else; tomorrow I will come in person to kiss the hem of her garment." Beethoven's diplomacy did not go far enough. He insulted the lady's fiancé, a jeweler by the name of Hauptmann, with the result that Mme. Milder refused to sing. Röckel engaged Josephine Kilitzky, Schuppanzigh's sister-in-law, but Fräulein Kilitzky, a youthful and unexperienced singer, was frightened at the aria, had little time for preparation, and made no more than a feeble impression.*

The "Fantasia" announced on this programme may well have been one of the "improvisations" for which Beethoven was famous. He seldom failed to make a vivid impression as pianist before his increasing deafness made his playing rough and unintelligible, and his playing at this concert was apparently no exception. There has come the testimony of one at least on this performance of the concerto — the words are those of Johann Friedrich Reichardt: "He played a new *fortepiano* concerto of enormous difficulty with astounding cleverness and in the fastest possible *tempi.* The *adagio,* a masterly movement of beautifully developed song, he sang on his instrument with a profound melancholy that thrilled me."

"Even in his earlier days," writes Felix Borowsky in an informative *résumé* of contemporary opinion on Beethoven as pianist, "it was generally admitted that Beethoven's playing was violent, and that his particular excellence lay in the interpretation of adagios. There was considerable diversity of opinion among critics of the early nineteenth century in regard to his abilities. Beethoven had been put to the piano at an early age, and had been forced by his father to work industriously at it. In 1783, when Beethoven was thirteen, his teacher, Neefe, testified in an article contributed to *Cramer's Magazine* that the lad 'plays the clavier very skilfully and with power, and reads very well at sight.'

"In later years the master's piano performance evoked general ad-

* "Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweler, who grew angry when Beethoven called him a 'stupid ass.' Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. 'That the beautiful child trembled more than she sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks.' She was later celebrated for her 'dramatic colorature.' Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in 'Abu Hassan.' She died, very old, in Berlin." — P. H.

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miration, but with increasing deafness his technical facility became impaired. J. B. Cramer, himself one of the foremost pianists of his time, heard the Viennese master play at the beginning of the nineteenth century, and he said: 'All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard.' Ludwig Spohr heard the master perform his D major trio for piano and strings, and he testified that 'it was by no means an enjoyment; for in the first place the piano was woefully out of tune, which, however, troubled Beethoven little, since he could hear nothing of it; and, secondly, of the former so much admired excellence of the virtuoso scarcely anything was left, in consequence of his total deafness. In the *forte* the poor deaf man hammered in such a way upon the keys that entire groups of notes were inaudible, so that one lost entire intelligence of the subject unless the eye followed the score at the same time. I felt moved with the deepest sorrow at so hard a destiny."

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FRIDAY AFTERNOON, DECEMBER 29, *at* 2:30 *o'clock*

SATURDAY EVENING, DECEMBER 30, *at* 8:15 *o'clock*

FAURÉ.....“Pelléas et Melisande,” Suite from the stage music to Maeterlinck's Tragedy, *Op.* 80

I. Molto adagio
II. “Fileuse”: Andantino quasi allegretto
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INTERMISSION

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I. The Court of Lilies
II. The Magic Chamber
III. The Council of the False Gods
IV. The Broken Laurel
V. Paradise

THE CECILIA SOCIETY (ARTHUR FIEDLER, Conductor)
Soprano Solo: CLEORA WOOD

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Chicago Hears the Orchestra

The Orchestra gave concerts in Rochester, Buffalo, Chicago, Ann Arbor, Cleveland and Pittsburgh last week during its annual western tour. There follows the review by Herman Devries in the *Chicago Herald-American,* December 14:

"Serge Koussevitzky, peer of all symphony conductors, who has molded the Boston Symphony Orchestra into an instrument that brooks no rival, gave us a concert at the Auditorium Theater last night that will live in memory as the musical event of the past decade.

"For the past thirty years this department annually has been harassed by music lovers desirous of obtaining our opinion on the status of symphony orchestras in America. The past few weeks have brought us beside our own, three other orchestras, four orchestras to conjure with. I, therefore, without further ado, proclaim the Boston Symphony to be the winner, followed closely by the Chicago Symphony in this year's symphonic tournament.

"Koussevitzky, a man of ideals and of reserved manner, at the podium employs a tiny stick to direct his phalanx of 110 artists; he also makes use of the score and sings his lay along with the melodies, so that a singing tone is imparted to every section.

"Climax, to Koussevitzky, means building up from ant hills to mountains that seem to reach Valhalla. Contrasting with these stupendous but never jarring fortissimos were the softer passages in which was employed a tone of celestial beauty.

"Debussy's 'La Mer,' three symphonic sketches that we have heard repeatedly these past twenty years or more, was a novelty for us last evening, for never did we feel the surge of the waves lashed by the wind more strikingly expressed in tone color, nor the gambols of the waves so playfully and pictorially portrayed than by this perfect orchestra.

"The playing of the Haydn Symphony in B-flat, the introductory number, was made to sound so simple in its delicate handling that we were prone to believe part of the men had been left at home, for the effect was that of a chamber music ensemble, as it should be, and abounded with myriads of pretty nuances and graceful turns that surprised the mammoth audience, soon to be turned into ecstasy as the great Koussevitzky unfolded his wizardry and the orchestra its unmatched virtuosity."



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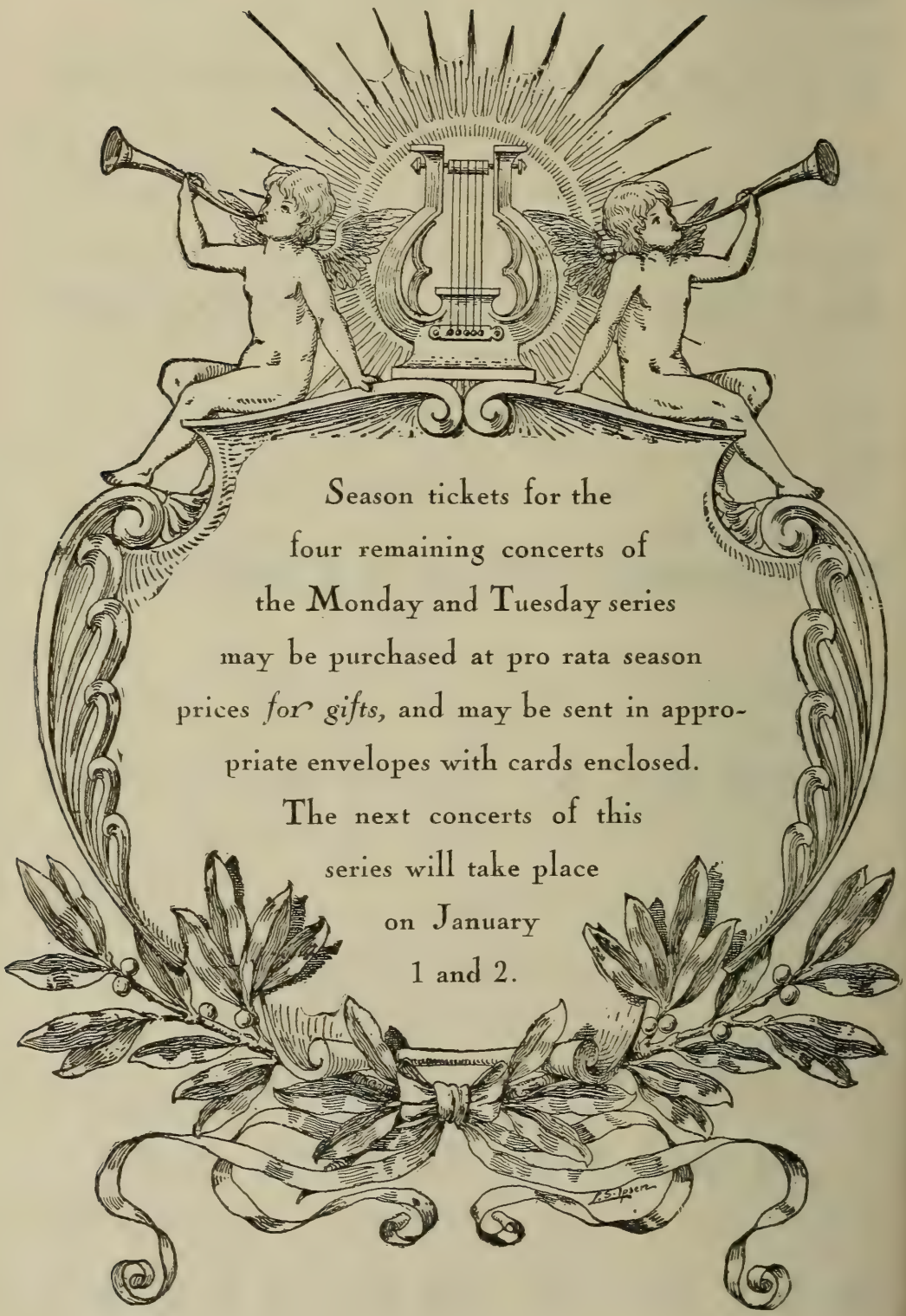
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IV. Finale: Adagio; Allegro molto e vivace

STRAVINSKY.....Capriccio for Orchestra with Piano Solo

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

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FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

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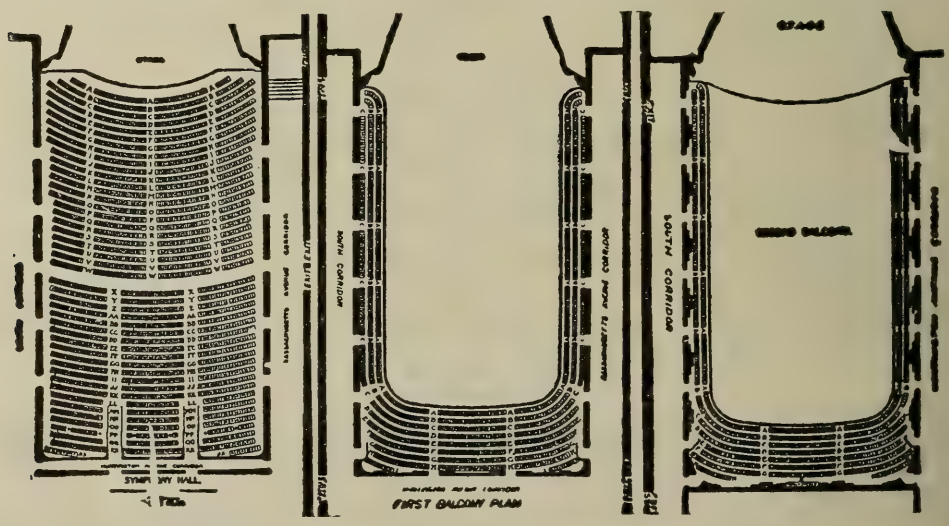
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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"PELLEAS AND MELISANDE," Orchestral Suite, *Op.* 80, taken from the Stage Music to Maeterlinck's Play

By Gabriel Fauré

Born at Pamiers (Ariège), France, May 12, 1845; died at Passy, November 4, 1924

Composed in 1898, Fauré's incidental music to Maeterlinck's play was first heard in the production given in London, June 21, 1898, with Mrs. Patrick Campbell. There was a performance at the Boston Theatre in Boston, also by Mrs. Campbell's company, April 12, 1902. The suite drawn from this music was first performed at a Lamoureux concert in Paris, February 3, 1901. It was introduced in Boston at a concert of the New England Conservatory Orchestra, March 8, 1904. There was a performance by the Boston Symphony Orchestra, December 17, 1904, and again December 2, 1905. Vincent d'Indy, as guest, conducted it March 18, 1911, Pierre Monteux, November 23, 1923, Serge Koussevitzky, April 21, 1939.

The orchestration calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harps, and strings.

"*PELLÉAS ET MÉLISANDE,*" with Fauré's incidental music, was produced four years before the first performance of Debussy's opera on the same play (the play without music had been published in 1892 and first staged in Paris at the *Bouffes Parisiens,* May 17, 1893).

The first of the three movements in Gabriel Fauré's suite is the

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prelude to the play. *Quasi adagio,* it develops two themes of lyric character, and suggests the forest scene to come with a soft horn call. The second movement, *"Fileuse,"* is an entr'acte in preparation for the third act where, in a room in the castle, "Pelleas and Melisande are discovered, Melisande spinning with a distaff at the back of the room." It is based upon a spinning figure in triplets (*andantino quasi allegretto*), which is given to the violins and occasionally alternated with the violas. The third movement, *molto adagio,* is associated with the tragic closing scene where Melisande dies in the presence of the aged Arkel, Golaud her husband, the physican, and the servants of the castle.

MELISANDE. Is it you, grandfather?

ARKEL. Yes, my child. What do you wish me to do?

MELISANDE. Is it true that winter is here?

ARKEL. Why do you ask?

MELISANDE. Because it is cold, and there are no more leaves.

ARKEL. Are you cold? Do you wish the windows shut?

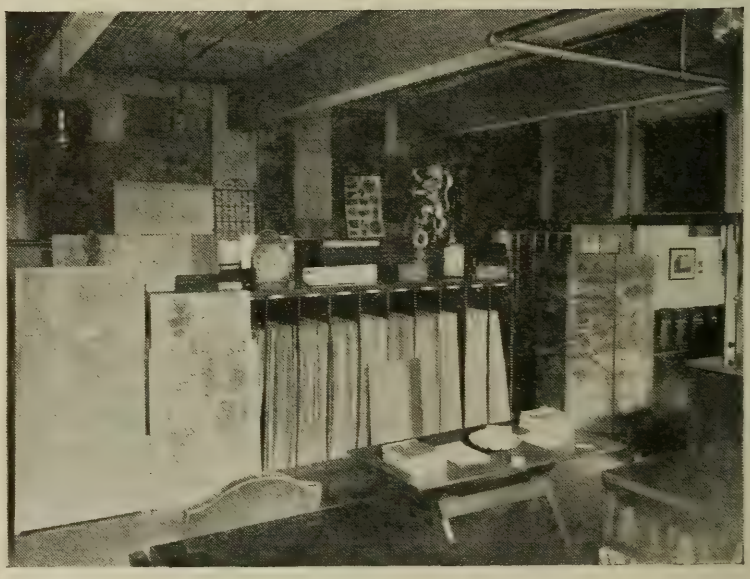
MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?

ARKEL. Yes. You do not like winter?

MELISANDE. Oh no, I am afraid of the cold. I dread the bitter cold.

ARKEL. Do you feel better?

MELISANDE. Yes; yes; I no longer have all those anxieties.



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Reginald C. Foster,
Chairman, Friends of the
Boston Symphony Orchestra.

ARKEL. Do you wish to see your child?

MELISANDE. What child?

ARKEL. Your child. You are a mother. You have put into the world a little girl.

MELISANDE. Where is she?

ARKEL. Here.

MELISANDE. It is strange — I cannot raise my arms to take her.

ARKEL. That's because you are still very weak. I'll hold it myself; look.

MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

(*The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.*)

GOLAUD (suddenly rising). What's this? What are all these women doing here?

THE PHYSICIAN. They are the servants.

ARKEL. Who called them?

THE PHYSICIAN. Not I.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

(*The servants do not answer*)

ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not —?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against —

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

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GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud — but the sadness of all that one sees! Oh! oh! oh!

(*At this moment all the servants fall suddenly on their knees at the back of the room.*)

ARKEL. (*turning*). What is it?

THE PHYSICIAN (*nearing the bed and examining the body*). They are right.

(*A long silence.*)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly — All at once. She goes away without a word.

GOLAUD (*sobbing*). Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she were the big sister of her baby. Come, come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(*They go out in silence.*)

"THE SORCERER'S APPRENTICE" (AFTER A BALLAD BY GOETHE)

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"L'Apprenti Sorcier," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904. There were numerous subsequent performances, the last in the Friday and Saturday series having been on October 23, 1925.

The piece is scored for two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

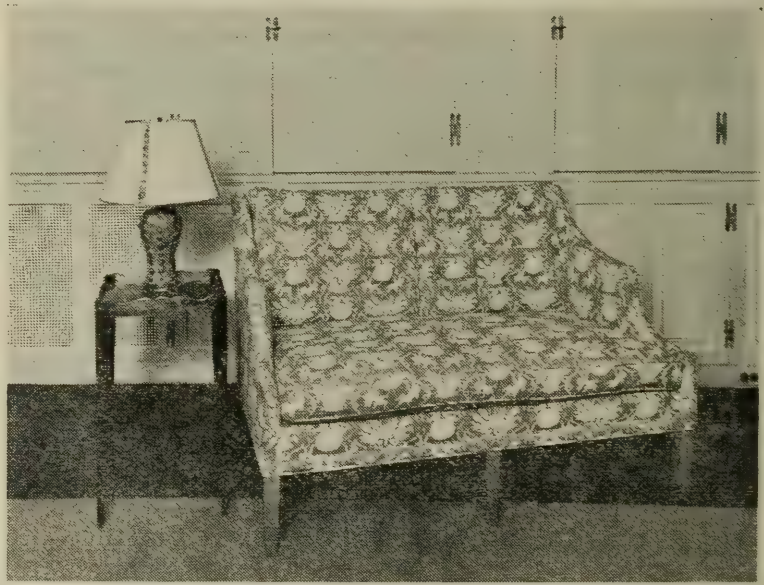
DUKAS died within one day of thirty-eight years since the first performance of his orchestral scherzo, which as a novelty had duly gone the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's

"Fervaal." Dukas played his new work on a bad hotel piano, but succeeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

The ballad of Goethe, *"Der Zauberlehrling,"* furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat

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extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves



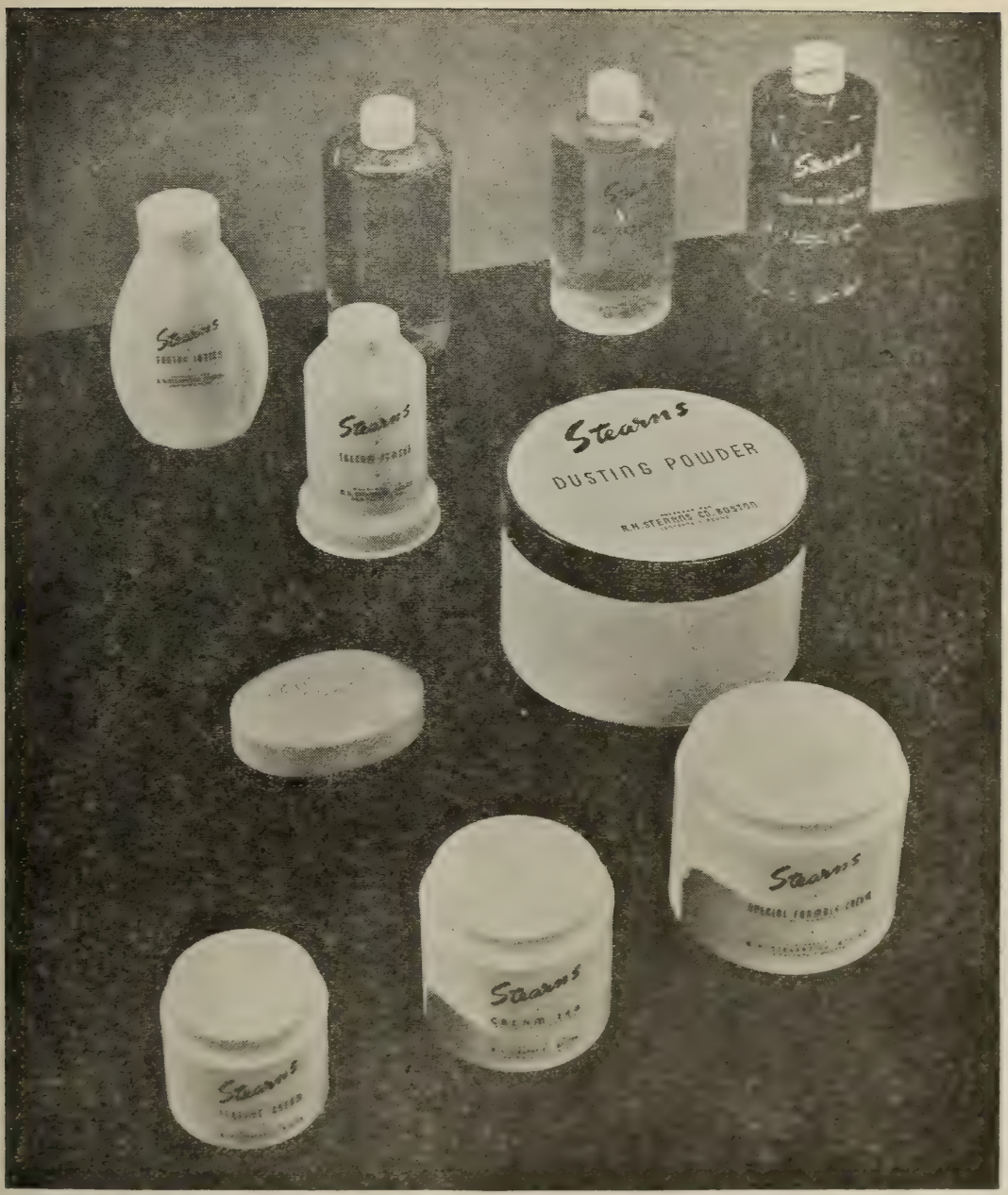
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Stearns

snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away, and I have never set eyes on him since."

Claude Debussy, discussing Paul Dukas in his *"Monsieur Croche"* with special reference to his Piano Sonata, has written:

"Paul Dukas knows the potentialities of music; it is not merely a matter of brilliant tone playing upon the listener to the point of enervation, an easy thing to understand where several kinds of music which seem antagonistic are united without difficulty. For him music is an inexhaustible store of forms, of pregnant memories which allow him to mould his ideas to the limits of his imaginative world. He is the master of his emotion and knows how to keep it from noisy futility. That is why he never indulges in those parasitic developments which so often disfigure the most beautiful effects. When we consider the third movement of his sonata, we discover under the picturesque surface an energy that guides the rhythmic fantasy with the silent precision of steel mechanism. The same energy prevails in the last part, where the art of distributing emotion appears in its highest form; one might even call this emotion constructive, since it displays a beauty akin to perfect lines in architecture, lines that dissolve into and are keyed to the spatial colour of air and sky, the whole being wedded in a complete and final harmony."

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(A clear picture of Debussy in 1911, *including a sort of pantheistic credo which throws light on his "Saint Sebastian," appeared in an interview published in "Excelsior," of February* 11, *and signed "Henry Malherbe." The following excerpts are quoted by Léon Vallas in his Life of Debussy)*

"M. Claude Debussy, in his quest for light and silence, has withdrawn to a bright, secluded little corner, not far from the Bois de Boulogne. In his narrow study, which is most artistically decorated in fabrics of bronze and tawny hues, a deliberate simplicity reigns. The only objects that reveal the musician are a long Japanese *kito* and the bulky form of a small black piano. The composer of *'Pelléas'* has the dusky, golden countenance of an idol. His aspect is at once powerful, noble, and unusual. His short beard and black hair help the illusion; he looks like one of the Magi, who has strayed by mistake into our times. His gleaming forehead, on which the light plays, is thrust forward in convex curves of unusual prominence, indicating violent impulses. He is slow to give his confidence. He has withdrawn within his mortal shell, into the domain of pure feeling, where he entertains all the emotions and gives himself up to the intoxicating delights of ecstatic raptures. In these elegant surroundings, M. Debussy rolls a cigarette like any artisan, and speaks in a voice at first high-pitched and drawling, which, as it increases in tone, becomes deep and pleasant."

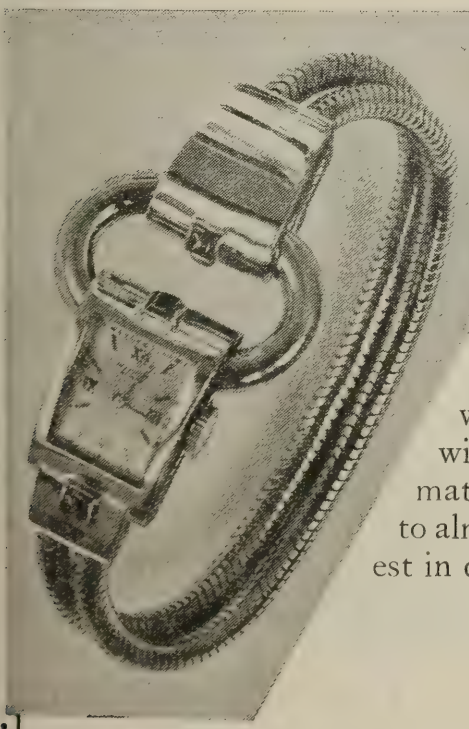
He explained to this journalist the difficulties that beset him. He had been attracted by the mixture of intense vitality and Christian feeling that characterizes this subject, "in which the worship of Adonis is united with that of Christ," but he was hampered by lack of time. "It would take me months of concentration to write adequate music to this subtle, mysterious drama of d'Annunzio. I feel obliged to limit myself to such music as will be worthy of the subject — probably a few choruses and some incidental music. I labour under the distressing obligation of having to be ready by May, as *'Le Martyre de Saint Sébastien'* is to be given at the Châtelet that month. . . ." The composer went on to mention his theories with regard to religious music: "In my opinion the writing of religious music ceased with the sixteenth century. The beautiful, childlike souls of those days were alone capable of expressing their passionate, disinterested fervour in music free from all admixture of worldliness. . . ." He made a pantheistic profession of faith:

"I do not practise religion in accordance with the sacred rites. I have made mysterious Nature my religion. I do not believe that a man is

any nearer to God for being clad in priestly garments, nor that one place in a town is better adapted to meditation than another. When I gaze at a sunset sky and spend hours contemplating its marvellous, ever-changing beauty, an extraordinary emotion overwhelms me. Nature in all its vastness is truthfully reflected in my sincere though feeble soul. Around me are the trees stretching up their branches to the skies, the perfumed flowers gladdening the meadows, the gentle grass-carpeted earth, . . . and my hands unconsciously assume an attitude of adoration. . . . To feel the supreme and moving beauty of the spectacle to which Nature invites her ephemeral guests! — that is what I call prayer. . . ."

Given the conditions in which he was composing — the extreme haste, the novelty of the conception, the remarkable nature of the drama — Debussy could not help thinking of the critics who were soon to pronounce on his sacred music. In this connection, he made some noteworthy statements during the same interview:

"Who will discover the secret of musical composition? The sound of the sea, the curve of the horizon, the wind in the leaves, the cry of a bird, register complex impressions within us. Then suddenly, without any deliberate consent on our part, one of these memories issues forth to express itself in the language of music. It bears its own har-



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mony within it. By no effort of ours can we achieve anything more truthful or accurate. In this way only does a soul destined for music discover its most beautiful ideas. If I speak thus, it is not in order to prove that I have none. I detest doctrines and their impertinent implications. And for that reason I wish to write down my musical dreams in a spirit of utter self-detachment. I wish to sing of my interior visions with the naïve candour of a child. No doubt, this simple musical grammar will jar on some people. It is bound to offend the partisans of deceit and artifice. I foresee that and I rejoice at it. I shall do nothing to create adversaries, but neither shall I do anything to turn enmities into friendships. I must endeavour to be a great artist, so that I may dare to be myself and suffer for my faith. Those who feel as I do will only appreciate me the more. The others will shun and hate me. I shall make no effort to conciliate them. On that distant day — I trust it is still very far off — when I shall no longer be a cause of strife, I shall feel bitter self-reproach. For that odious hypocrisy which enables one to please all mankind will inevitably have prevailed in those last works."



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"THE MARTYRDOM OF SAINT SEBASTIAN"
(Mystery Play of Gabriele d'Annunzio)

By Claude Debussy

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862; died at Paris, March 25, 1918

Debussy composed his music to the play of d'Annunzio in the year 1911. The first production took place at the *Théâtre Châtelet* in Paris, Monday, May 22, 1911.* The choreographer was Fokine; the designer of scenery and costumes, Léon Bakst. D. E. Engelbrecht had trained the chorus, and Émile Vuillermoz supervised the rehearsals. André Caplet, who was the conductor, assisted Debussy, in the last moment filling in of the orchestration.

The instruments required are: quadrupled flutes, clarinets and bassoons, two oboes and English horn, six horns, three trumpets, three trombones and tuba, bass drum, cymbals, tam-tam, celesta, three harps, and strings.

Three numbers from the suite were performed at these concerts January 18, 1924, under the leadership of Pierre Monteux. Serge Koussevitzky brought forward

*Philip Hale gives the date as May 21, from the authority of the printed play, and the *"Annales du Théâtre."* He has also noted that May 20 is given in a reduction for piano and voices by André Caplet, published at the time. But Léon Vallas notes that the final dress rehearsal, to which many were invited, was given on Sunday, May 21. It was to have been a "gala performance," but when the French Minister of War was killed by an areoplane on that morning, an official ban was laid on such an event, and at the last minute all were excluded except the press. The first performance proper took place on the following night, Monday, May 22.

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the entire suite February 14, 1930 (with the Cecilia Society and Mme. Ritter Ciampi). There was another performance December 24, 1936 (with the Cecilia Society and Mme. Olga Averino).*

WHEN, in the spring of 1911, a new score of Debussy was announced for performance at the Châtelet — incidental music to a play of d'Annunzio in French verse — *"Le Martyre de Saint Sébastien,"* which had been commissioned by Mme. Ida Rubinstein, musicians shook their heads in doubt. It was probably just another of the commissions which the composer accepted for the fee it would bring, and looked upon with unmistakable dislike, such as the incidental music to "King Lear," or the ballet for Diaghilev, *"Masques et Bergamasques"* (which he never wrote), or another ballet, *"Khamma,"* which he sketched for Maud Allan, and handed over to Charles

* The first American performance was at a concert in New York, February 12, 1912, Kurt Schindler conducting the MacDowell Chorus. A stage presentation was given on March 30 of the same year at the Boston Opera House, Theresa Cerutti miming Saint Sebastian, André Caplet conducting. ("The performance," wrote Philip Hale, "was wholly inadequate owing to insufficient preparation, and the inefficiency of the singers and the dancer.") Mme. Ida Rubinstein revived the Mystery and danced in it, June 1922, at the Paris Opéra. There have been other performances since then. Numbers from the suite were performed by the orchestra of Philadelphia, October 6 and December 15, 1922; of Chicago, March 28, 1923. On January 18, 1924, Pierre Monteux introduced at the Boston Symphony concerts the following instrumental excerpts: "The Court of the Lilies," "Dance of Ecstasy and Finale of Act I," "The Passion," "The Good Shepherd."



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Koechlin to orchestrate. Those who looked for an *œuvre de circonstance* of this sort in *"Le Martyre de Saint Sébastien"* were mistaken.

The figure of the Archer of God, the fair "athlete of Christ," suggesting at once sensuous grace and a pure flame of faith, an intriguing symbolism clothed in an archaic simplicity of style, appealed to him immensely. The Saint as D'Annunzio presented him to Debussy was limned in a tragic mystery play, a figure as he might have been depicted in a stained glass window. "I have dreamed for a long time of the bleeding youth," wrote the Italian poet, "transfigured in the Christian myth, like the beautiful wounded god mourned by the women of Byblus before the catafalque of ebony and purple, in the vernal equinox. I had chosen this line from a verse of Veronica Gambara, the great Italian poetess of the Renaissance: 'He that loves me most, wounds me.' My mystery play is a development of this theme. The saint, holding fast the laurel at the hour of execution, said to the archers of Emesa:

'I say unto you, I say unto you,
He that wounds me the more deeply, the more deeply loves me.'"

Debussy has introduced each act, or "mansion" (according to an antique terminology) by a prelude. The introduction to the final act becomes an "interlude," because it follows without break upon the fourth (the scene of the laurel grove). He has introduced choral passages freely through the score, and to the divine commentaries of the groups are added single celestial voices, for soprano except in the case of the two brothers, the martyrs of the first act, these parts being sung by contraltos. The orchestra makes little use of the strings save for reinforcement or a background of tremolo chords. Analysts speak of a distinct use of Gregorian modes, which antique flavor is mated with a touch of Oriental melody, in keeping with the decidedly Eastern influence which was found in the court and the civilization of the Roman Empire in the days of Diocletian.

The curtain rises upon the "Court of Lilies" in a Roman palace, where Christian brothers are seen chained to pillars – they are Marc and Marcellian. Sebastian, captain of the Emperor's archers, urges them not to renounce their faith, and to prove the power of his own, steps upon live coals, converts their mother, performs miracles of healing.

The second act discloses "The Magic Chamber," a shrine of pagan mysteries, a temple of infidel images, spells and incantations. The secrets of the astrologists and magicians are concealed behind bronze doors. The voice of Erigone, "maid of the golden grain" is heard from within, and later the voice of the Holy Virgin. Sebastian breaks the seal. There streams in the light of the new Faith, dispelling the old.

Next is shown the court of Cæsar Augustus, the Emperor at Rome.

Sebastian, the favorite Archer of Diocletian, is brought before the throne. But he casts the lute of Orpheus upon the floor, renounces the divinity of the pagan emperor and gods. Diocletian, reluctant at first on account of the beauty of the youth, nevertheless commands that he be suffocated under draperies and flowers, and when the archers of Sebastian rescue him, ordains that he be bound to a tree and shot to death by the arrows of his own men.

In the fourth act, which is set in a grove of laurels, the martyrdom takes place. "Who loves me best, shoots straightest," he tells them. "Your arrows, giving me death, give me life. Every dart striking me with anguish brings me heavenly bliss!" As the body is borne away by his sorrowing companions, the arrows vanish from it and appear in the tree, suffused with an increasing light. The music of agony accompanying this scene has often been compared to that of the suffering Amfortas.

The final act is unfolded without spoken voice. The forest is transfigured with a celestial radiance from above. Antiphonal choruses of the Heavenly hosts are heard as the saint is received. It should be remembered that Debussy had written no choral music since his early *"La Damoiselle Élue."* * The writing of this scene, its independence of treatment, has been highly praised.

That part of d'Annunzio's text which Debussy set to music is here quoted and translated:

* Save for the wordless women's voices in his Nocturne *"Sirènes."*

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Recent Paintings by Marsden Hartley

Twenty-five recent paintings of the distinguished Maine artist Marsden Hartley may be seen in the First Balcony. Also included in the exhibit are several drawings and lithographs by Mr. Hartley and some of his literary works, including the critical work "Adventures in the Arts" and the rare "Twenty-five Poems" published in Paris in 1922, and loaned by the Treasure Room of Widener Library, Harvard University. The paintings, drawings and lithographs are all from Goodman-Walker, Inc.

Mr. Hartley was born in Lewiston, Maine, on January 4, 1877. As a boy he went to Cleveland, Ohio, taking weekly art lessons from John Semon, and later winning a scholarship for the Cleveland School of Art. At twenty-one he went to New York to enter the Chase School, where he worked under William M. Chase, and the following year he studied at the art school of the National Academy of Design. During the summers he returned to Maine to paint the rural scenery of North Bridgton and Center Lovell. His work was first shown by Alfred Stieglitz in the famous "291" gallery. Exhibitions have followed in most of the leading cities of the United States, in Canada and in Europe, but the present is Mr. Hartley's first large one-man showing in Boston.

Several trips to Europe have only strengthened the artist's love for his native soil. The Southwest has proved a congenial atmosphere, however, and ranks only second to the relentless coasts of the Northeast in his affections. The greater part of his work has been accomplished in Maine, where his imagination seems to receive its fullest stimulation.

In showing the work of his recent years, this exhibition at once concentrates on Mr. Hartley's present manner of painting and epitomizes his career as an artist, for in the last four or five years he has simplified and summarized the numerous tendencies of his earlier painting into a vigorous and bold representational style that partakes of the breadth of his experience.

The following paintings by Marsden Hartley are included in this exhibition:

Labrador Ducks
Robin Hood Cove, Georgetown, Maine
"Give Us This Day"
Finnish-Yankee Sauna
Finnish-Yankee Wrestler
North Atlantic Harvest
Camden Hill from Baker's Island
City Point, Vinal Haven
Island, Penobscot Bay
End of Hurricane
Calm After Storm, Off Hurricane Island, Vinal Haven
After the Storm
Chanties to the North
Kennebec River, North Georgetown
Dogtown Common
Marie St. Esprit
Adelard, the Drowned, Master of the "Phantom"
Cleophas, Master of the "Gilda Gray"
Fisherman's Last Supper
Nova Scotia Fishermen
Flowers from Lachaise's Garden
Chinese Sea Horse
Rope and Shells
Still Life with Rose

I. LA COUR DES LYS

Scene I

LES JUMEAUX:

(*The Two*) Frère, que serait-il le monde
Allégé de tout notre amour!
Dans mon âme ton coeur est lourd
Comme la pierre dans la fronde.

(*One*) Je le pèse; au-delà de l'ombre
(*The other*) Je le jette vers le grand jour.
(*One*) J'étais plus doux que la colombe.
(*The other*) Tu es plus fauve que le vautour.

(*The two*) Toujours, jamais!
Jamais, toujours!
Fer ne me dompte,
Feu ne me dompte.
Beau Christ, que serait-il le monde
Allégé de tout votre amour.

I. THE COURT OF LILIES

Scene I

(The twin brothers, bound to columns, pale and exalted. They throw back their heads to sing towards heaven.)

Brother, what would the world still hold
Without our love!
Thy heart weighs in my soul
Like the stone in a sling.

I poise it; beyond the dark
I cast it toward the light of day.
I was gentler than the dove.
More wild art thou than the eagle.

Always, never!
Never, always!
Iron cannot subdue me,
Fire cannot subdue me.
Fair Christ, what would the world still hold
Without our love.

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SCENE II

CHORUS:

Sébastien, tu es témoin.

SCENE III

LES JUMEAUX:

Hymnes, toute l'ombre s'efface
Dieu est et toujours sera Dieu!
Célébrez son nom par le feu.
Chantez les oeuvres de sa grâce,
Louez ses oeuvres en tous lieux.
Semez son nom mystérieux!

CHORUS SERAPHICUS:

Salut! O lumière,
Lumière du monde,
Croix large et profonde.
Signe de victoire,
Et Palme de gloire,
Et Arbre de vie.
Voici les sept témoins de Dieu,
Les chefs de la milice ardente.
Tout le ciel chante!

SCENE II

CHORUS:

Sebastian! Thou art witness.
(*Ecstatic dance of Sebastian on the live coals.*)

THE TWIN BROTHERS:

Sing praise, for darkness flees.
God is, and ever shall be God!
Extol his name by fire.
Sing his deeds of mercy,
Praise everywhere his works.
Spread his mystic name.

SERAPHIC CHORUS:

Hail, O Light,
Light of the world,
Mighty cross,
Sign of Victory,
And palm of glory,
And tree of life.
Behold the seven witnesses of God,
Captains of the flaming hosts,
All the heavens sing.

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II. LA CHAMBRE MAGIQUE

La Voix de la Vierge Erigone (Solo):

Je fauchais l'épi de froment, oublieuse de l'asphodèle;
Mon âme, sous le ciel clément, était la soeur de l'hirondelle;
Mon ombre m'était presqu'une aile, que je trainais dans la moisson,
Et j'étais la vierge fidèle à mon ombre et à ma chanson.

Vox Celestis (Solo):

Qui pleure mon enfant si doux, mon lys fleuri dans la chair pure?
Il est tout clair sur mes genoux,
Il est sans tâche et sans blessure.
Voyez. Et dans ma chevelure tous les astres louent sa clarté.
Il éclaire de sa figure ma tristesse et la nuit d'été.

II. THE MAGIC CHAMBER

The Voice of the Maiden Erigone:

I was cutting the tufted corn, and forgetting the asphodel;
My soul, under the gentle heaven, was sister to the swallow;
My shadow was almost as a wing, which trailed through the new-cut grain
And I was the virgin faithful to my shadow and my song.

Heavenly Voice:

Who mourns my child so gentle, my lily unfolded in pure flesh?
He glows with light upon my knees,
He is without fault and without blemish.
See. And in my crown all the stars praise his radiance.
His face lightens my sadness and the whole summer night.

III. LE CONCILE DES FAUX DIEUX

Les Citharèdes:

Paian, Lyre d'or, Arc d'argent!
Seigneur de Délos et de Sminthe,
Beau roi chevelu de lumière.
Apollon!

III. THE COUNCIL OF FALSE GODS

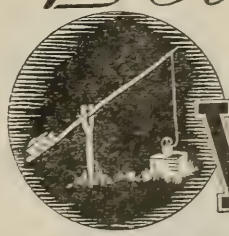
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Fair king clothed in light
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LES FEMMES DE BYBLOS:

Ah! Tu pleures la Bien-Aimé.
Tu pleures l'Archer du Liban.
O soeurs! O frères!
Il se meurt, le bel Adonis.
Voyez le bel Adolescent
Couché dans la pourpre du sang.
Donnez les baumes et l'encens.
Femmes, pleurez!

VOX SOLA (Solo):

"Je souffre." Il a gémi. Ecoute: "Je souffre! Qu'ai-je fait? Je souffre et je saigne. Le monde est rouge de mon tourment. Ah! Qu-ai-je fait? Qui m'a frappé? J'expire, je meurs, ô beauté! Je meurs, mais pour renaitre impérissablement."

CHORUS:

Adonis! Hélas! Pleurez!

VOX SOLA (Solo):

Cessez, O pleureuses! Le monde est lumiére, tel qu'il l'annonce.
Il renait dieu, vierge et jeune homme, le Florissant,

THE WOMEN OF BYBLOS:

Ah! you mourn the loved one.
You mourn the archer of Liban.
Oh sisters, brothers!
He dies, the fair Adonis.
See how the comely youth
Lies bathed in purple blood.
Bring balm and incense.
Women, mourn!

SINGLE VOICE:

"I suffer." He groaned. Listen: "I suffer! What have I done? I suffer and I bleed. The world is red with my torment. Ah! what have I done? Who has struck me? Expiring, I yield, vision rare! I die to rise again to imperishable life."

CHORUS:

Adonis! Alas! Weep!

SINGLE VOICE:

Cease, mourners! The world is light as he proclaims it.
He is reborn, God, virgin, and youth, the Flower,



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Debout! La mort est immortelle, dieu, par ton sang.

CHORUS:
Le dieu, voilà le dieu, Il est debout!

CHORUS:

Io! Adoniastes!
O soeurs, O frères, exultez!
Le Seigneur est ressuscité.

Il conduit la danse des astres.
Déliez vos cheveux,
Dénouez vos ceintures,
Du noir Hadès où sont les âmes
Il nous revient, le Bienheureux.
Io!

CHORUS:
Il est mort, le bel Adonis,
Pleurez, pleurez.
Il se meurt, le bel Adonis!
Pleurez, pleurez.
Il descend vers les noires Portes,
Tout ce qui est beau l'Hadès morne l'emporte.
Renversez les torches.
Eros! Pleurez.

He is reborn, renewed, oh brother of twin seasons.
Arise! Death is immortal, oh God, by thy blood.

CHORUS:
The God, see the God, he has risen!

CHORUS:

Io! Worshippers of Adonis!
Oh sisters, brothers, rejoice!
Our lord has risen again

He leads the celestial dance.
Unbind your hair,
Loosen your girdles,
The fortune-blest returns to us from black Hades.
Io!

CHORUS:
He is dead, the fair Adonis,
Weep, weep.
He descends to the black portals,
All that is fair, dismal Hades takes from him.
Lower the torches.
Eros! Weep.

IV. LE LAURIER BLESSÉ

CHORUS:

Hélas! Ah!
Pleurez, Ô femmes de Syrie,
Criez, "Hélas! ma Seigneurie!"
Toutes les fleurs se sont flétries.
Criez! Pleurez, ô femmes de Syrie!
Il va dans la pâle prairie!

IV. THE BROKEN LAUREL

CHORUS:

Alas!
Weep, oh women of Syria!
Cry, "Alas, my Lordship!"
All the flowers are withered.
Weep, oh women of Syria!
He goes to the barren desert!

(Suddenly the women who receive the body see the arrows disappear as rays of light in the wounds.)

V. LE PARADIS

CHORUS MARTYRUM:

Gloire! Sous nos armures flamboyez, ô blessures!
Qui est celui qui vient?
La lys de la cohorte.
Sa tige est la plus forte.
Louez le nom qu'il porte: Sébastien! Sébastien!

CHORUS VIRGINUM:

Tu est loué.
L'étoile de loin parle à l'étoile et dit un nom, le tien.
Dieu te couronne.
Toute la nuit, comme une goutte à ton front, est dissoute, Sébastien!

V. PARADISE

CHORUS OF MARTYRS:

Glory! Wounds shine forth beneath our armor!
Who is that who comes?
The lily of the cohort.
His stem is best of all.
Praise the name he bears: Sebastian! Sebastian!

CHORUS OF VIRGINS:

Thou art praised.
Star speaks to distant star, and speaks a name: thine.
God crowns thee.
Night itself as a drop on thy brow is vanished, Sebastian!

CHORUS APOSTOLORUM.

Tu est Saint.
Qui te nomme
Verra le fils de l'homme.
Qui sur son coeur te tient
Sourire de ta grâce.
Jean t'a donné sa place,
Tu boiras dans sa tasse, Sébastien!

CHORUS OF APOSTLES:

Thou art Saint.
Who names thee
Will see the son of man.
Who bears thee in his heart
Will smile with thy grace.
John has yielded his place,
Thou wilt drink from his cup, Sebastian!

CHORUS ANGELORUM:

Tu es beau.
Prends six ailes
D'Ange, et viens dans l'échelle
Des Feux musiciens,
Chanter l'hymne nouvelle
Au Ciel qui se constelle
De tes plaies immortelles,
Sébastien.

CHORUS OF ANGELS:

Thou art beautiful.
Take six wings of Angels,
Come to the scale of music's host,
There to sing a new hymn
In heaven where are praised
Thy immortal wounds,
Sebastian.

ANIMA SEBASTIANI:

Je viens, je monte.
J'ai des ailes.
Tout est blanc.
Mon sang est la manne qui blanchit le désert de Sin.
Je suis la goutte, l'étincelle et le fétu.
Je suis une âme, Seigneur, une âme dans ton sein.

SPIRIT OF SEBASTIAN:

I come, I ascend.
Born on wings,
All is white.
My blood is the manna which whitens the desert of Zin.
I am the drop, the spark, the germ of life.
I am a soul, Lord, a soul in thy bosom.



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CHORUS SANCTORUM OMNIUM:

Louez le Seigneur dans l'immensité de sa force.
Louez le Seigneur sur le tympanon et sur l'orgue.
Louez le Seigneur sur le sistre et sur la cymbale.
Louez le Seigneur sur la flute et sur la cithare.
Alleluia. Alleluia.

HOLY CHORUS:

Praise the Lord in the greatness of his power.
Praise the Lord on the dulcimer and organ.
Praise the Lord on the timbrel and the cymbal.
Praise the Lord on the flute and cither.
Hallelujah. Hallelujah.

Debussy, when first approached by d'Annunzio with the scheme for "St. Sebastian," said that the letter "threw me into a fever, so happy and proud was I to illustrate in music M. d'Annunzio's work." He at once set aside such scores as he then had in hand. These included the "Image," *"Gigues,"* and the project for an opera on Poe's "The Devil in the Belfry" (*"Le Diable dans le Beffroi"*), to which he had lately been giving much thought and some definite musical planning. Giulio Gatti-Casazza had approached him, hoping to secure for New York the rights for a possible successor to *"Pélleas."* Debussy then said: "Don't forget that I am lazy, and that it sometimes takes me weeks to choose between two chords." And at another time: "My dominant characteristic is not genius, but uncertainty and laziness." Whether for good or for evil in this case, Debussy had no time whatever for procrastination over "The Martyrdom of Saint Sebastian." Receiving the

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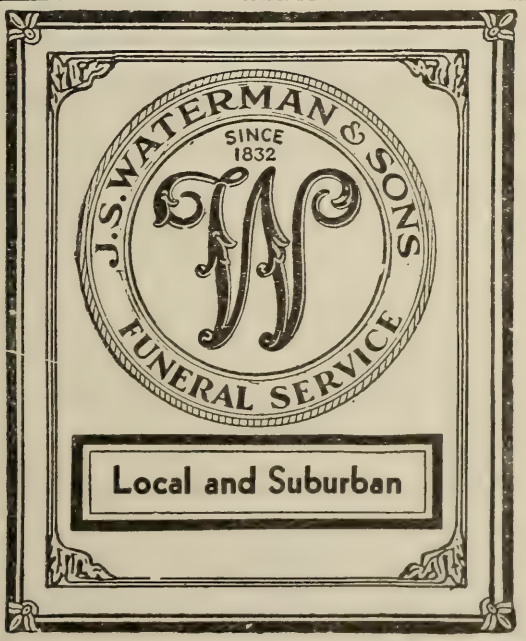
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order at the beginning of 1911, he was bound to deliver the score for performance on May 21. He was as good as his word, and the copy arrived at the last possible moment, page by page, the last touches filled in in pencil.

Circumstances militated against the success of the piece at its initial presentation. In the first place, on May 16, the Archbishop of Paris had declared it to be "offensive to Christian consciences," and warned Catholics to stay away from it. Debussy and d'Annunzio jointly published an indignant retort, in which they said: "We declare . . . that this deeply religious work is a lyrical glorification not only of this splendid Christian athlete, but also of all Christian heroism." Nevertheless many obeyed the command. Vallas ventures that "the representations of the Saint by a Jewish woman dancer" was not considered fitting by the Church, that public confidence may not have been strengthened by the thought that the theatrical ambitions of Ida Rubinstein were the instigating motive of the whole venture. The performance "was also marred," adds M. Vallas, "by the absurdly inadequate interpretation of the principal rôle by the foreign dancer, Ida Rubinstein, who had absolute control of the production."*

* Elsewhere, this writer states that the dancer's interpretation was "marked by a bland incomprehension."



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The "ensemble rehearsal" went well, and the composer, who until then had stayed away from the theatre, was "moved to tears." * But at the first performance, things did not go nearly so well. There were misunderstandings and confusion. "The musicians were hampered by the Italian poet's phraseology, which was rather labored, though at times magnificent." A performance of three hours on a subject of a single, rapt mood, and little action, with music only episodic, save for the "prelude" to each act, and the choruses in the final scene, must have seemed to many who remembered the ravishing "Faun" and the ardent Pélleas, strangely static and austere. The audience, according to the reviewer of the *Rappel,* "poured out gradually, like water from a broken vase." Many highly enthusiastic things were written about the music, but some were skeptical. Certain publications sided with the church. The *Gaulois* refrained, "out of consideration for its readers," from describing the drama: "There is something inherently sacrilegious about it, which necessarily offends Christian feeling." There were a number of performances, but attendance languished. On numerous occasions since, the music has been performed in concert arrangement.

To return to the Catholic ban which was laid upon the work, it will be interesting to quote from an interview which Debussy gave to the *Comœdia* on May 18, 1911:

"Do you imagine that my works do not contain what I may call religious precedents? Do you propose to fetter the soul of the artist? Is it not obvious that a man who sees mystery in everything will be inevitably attracted to a religious subject? I do not wish to make a profession of faith. But, even if I am not a practising Catholic nor a believer, it did not cost me much effort to rise to the mystical heights which the poet's drama attains. Let us be clear about the word *mysticism.* You see that this very day the Archbishop has forbidden the faithful to assist at d'Annunzio's play, although he does not know the work. But let us not dwell on these annoying details. . . . From the artistic point of view such decrees cannot be considered. I assure you that I wrote my music as though I had been asked to do it for a church. The result is decorative music, if you like, a noble text, interpreted in sounds and rhythms; and in the last act when the saint ascends into Heaven, I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer con-

* Jacques Durand, Debussy's publisher, relates this incident: "I had the intense satisfaction of having him play to me *'Le Martyre de Saint Sébastien.'* When he came to the magnificent passage of the 'Passion,' Debussy, at the piano, wept, while I in my armchair was likewise moved. He had put so much emotion into his playing that he had conveyed it to his 'audience.'" (*"Quelques Souvenirs d'un Editeur de Musique"* — 1924.)

cerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity. In case it interests you, I may as well tell you that I wrote in two months a score which in the ordinary way would have taken me a year, and that I put into practice what I might call my theories on incidental music. It should be something more than the vague buzzing that too often accompanies verse or prose, and should be closely incorporated with the text."*

Émile Vuillermoz, who assisted as trainer of the chorus in the initial production, has this to relate about the effect of the Catholic censure upon the attendance: "The Archbishop of Paris threatened with excommunication those hearers who might have the temerity to attend the performance. And with docility, rich Catholic families, and even others, ready to seize an unexpected chance to effect an economy,

* The joint pronouncement of the poet and the musician is here given at length: "The Archbishop of Paris, in a manner that was ill-advised, has attacked in his recent decree a work, still unknown to him, created by two artists who, in the course of several years of labor, have given at least evidence of their unremitting aspiration toward the severest forms of art. Without failing in the respect which the Archbishop's note itself fails to accord us, we desire to express our regret at the singular treatment which we have not deserved; and we affirm — upon our honor and upon the honor of all those who are acquainted with 'The Martyrdom of Saint Sebastian' — that this work, deeply religious, is the lyrical glorification, not only of the admirable athlete of Christ, but of all Christian heroism."

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hurried their *valets de chambre* to M. Astruc to reclaim the fee of their season boxes at the Chatelet."

M. Vuillermoz continues (in his *"Musiques d'Aujourd'hui"*):

"Most musicians affected to see in this score nothing more than an occasional work, an 'order' scribbled off (*bâclée*) by the composer in a few hours to satisfy the ostentatious (*fastueux*) caprice of Mme. Ida and Gabriele d'Annunzio. It was decided then and there that such matters were not to be taken seriously. The mysterious complexity of the score, as it came in page by page, filled the performers with a sort of terror. The fragments were so obscure that one could not appreciate their exact place in a text that was then unknown. The choral singers exchanged uneasy looks. But the fervent zeal of Debussy's friends in charge of the production triumphed over all obstacles. Ida Rubinsein had ennobled a mystical studio in a commonplace palace at Versailles with paintings representing the execution of the Saint, and there she rehearsed while Vuillermoz endeavored to obtain from a piano the secrets of Debussy's score. At the rehearsal, when chorus and orchestra were first brought together, the artists, as a rule *blasé* at this sort of ceremony, were really moved. Debussy was present. The work was so strangely impregnated with magic that one did not dare to treat it familiarly. There was surprising respect, veneration. Debussy himself, who had to a high degree modesty in emotion, could not maintain his habitual attitude of sarcastic good will; ingenuously he wept. Truly, a unique moment in his life as an artist. Never, perhaps, had he heard so perfect an embodiment of his dream. It was necessary to have heard, that day, the complete score of the Mystery to know all that it contains of the talismanic and the supernatural. For this magnificent realization was to be without a following day.

"At the performance, Armand Bour exiled the chorus, whose sole care was to see the conductor's baton. These singers were put in the wings, dispersed everywhere on the stage. The chorus directors tried to reassemble them, to group them. Léon Bakst studied the grouping, and when a pause allowed, led a warrior, a woman of Byblus, an archer or a slave to another position, to a different group, for the sake of some color effect. And so sopranos found themselves dispersed in the midst of basses, timid tenors were in all the corners of the great stage; so that, not touching elbows, they did not dare to sing their difficult measures. No wonder, then, says Vuillermoz, that the audience, on account of this incomplete revelation, failed to understand and appreciate the Mystery. Nor can a just idea of the work be obtained from the orchestral suite."

Those who thought the play cumbersome, and the concert version in its turn inadequate to convey the composer's full intent, spoke of an opera, and in 1914 Jacques Rouché, the new director at the *Opéra,* approached Debussy on such a project. Debussy, intrigued, sought out d'Annunzio, who agreed to write the libretto. Rouché vacillated upon the subject, hesitating in remembrance of the Archbishop's stand,

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warming again to the idea, when during the war, the star of d'Annunzio and his country rose in French estimation. But Debussy's sickness and death came before anything had been done.

"Le Martyre de Saint Sébastien," again wrote Vuillermoz in 1920, "is a masterpiece which has not yet been understood. It remains to be discovered. Debussy wrote his 'Parsifal' that day. But his 'Parsifal' is still waiting for its Bayreuth."

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GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.
DICKSON, H.
DUBBS, H.

Violas

LEFRANC, J.
CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

LEHNER, E.
GERHARDT, S.
KORNSAND, E.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
ZEISE, K.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

MOLEUX, G.
VONDRAK, A.
DUFRESNE, G.
JUHT, L.
GREENBERG, H.
FRANKEL, I.
GIRARD, H.
PROSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

English Horn

SPEYER, L.

Bass Clarinet

MAZZEO, R.

Contra-Bassoon

PILLER, B.

Horns

VALKENIER, W.
MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
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– Editorial in *The Boston Globe,*
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BEETHOVEN.....Symphony No. 1 in C major, *Op.* 21

I. Adagio molto; Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Finale: Adagio; Allegro molto e vivace

STRAVINSKY.....Capriccio for Orchestra with Piano Solo

I. Presto
II. Andante rapsodico
III. Allegro capriccioso, ma tempo giusto

INTERMISSION

FRANCK.....Symphony in D minor

I. Lento. Allegro non troppo
II. Allegretto
III. Allegro non troppo

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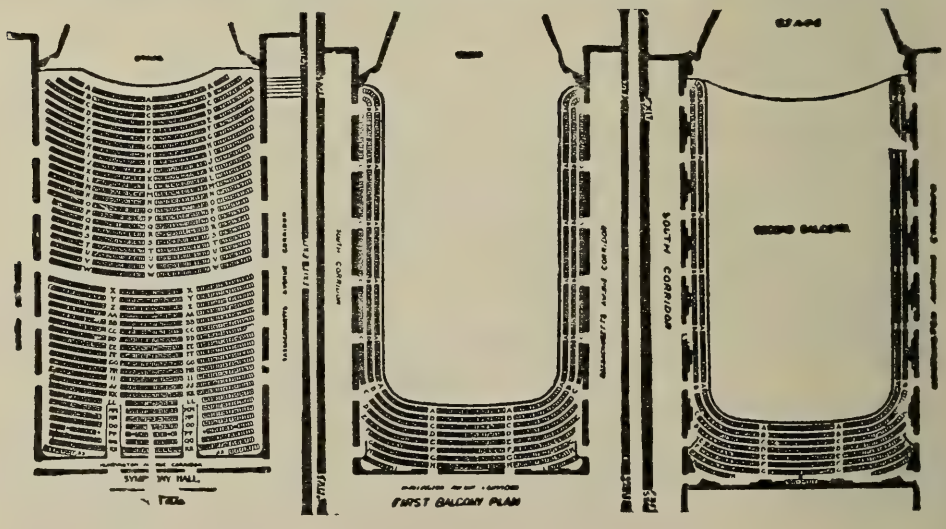
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FIFTY-NINTH SEASON, 1939–1940

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY AFTERNOON, JANUARY 5, *at* 2:30 *o'clock*

SATURDAY EVENING, JANUARY 6, *at* 8:15 *o'clock*

GEORGE FOOTE.....Suite, "In Praise of Winter"

I. Allegro moderato
II. Larghetto; vivace
III. Allegretto scherzando
IV. Vivace

(First performances)

BLOCH.....Concerto for Violin and Orchestra

I. Allegro — moderato assai
II. Andante
III. Allegro deciso — moderato

(First performances in Boston)

INTERMISSION

BRAHMS.....Symphony No. 2 in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Adagietto; quasi andantino
IV. Allegro con spirito

SOLOIST

JOSEPH SZIGETI

This programme will end about 4:25 on Friday Afternoon, 10:00 o'clock on Saturday Evening



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SUITE, "IN PRAISE OF WINTER"

By GEORGE FOOTE

Born at Cannes, France, February 19, 1886

The orchestration of the Suite, "In Praise of Winter," follows: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp and strings.

GEORGE FOOTE wrote his Suite between the years 1935 and 1938, the last movement preceding the others in order of composition. Mr. Foote writes about his suite that "it adheres rather closely to accepted symphonic forms, without attaining perhaps the stature of a symphony. It is not intended to be descriptive in any way, although I hope that it may have something of the atmosphere of what Thomas Wolfe called 'the beautiful frozen north.' "

George Foote's parents were both of New England. He attended school at Cambridge, Mass., going abroad to continue his education in Paris, and returning to enter Harvard College, from which he graduated in 1908 with distinction in music. He studied piano with

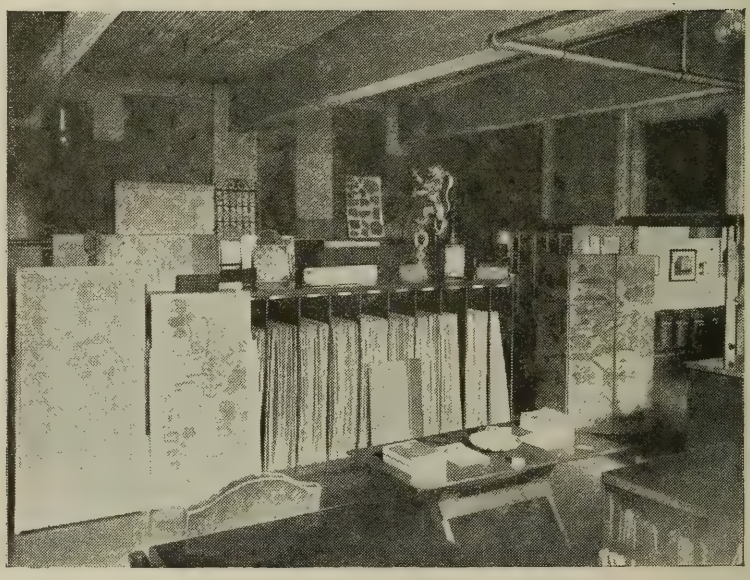
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MABEL DANIELS, Peace in Liberty (*Abbie Farwell Brown*) (SATB) .15
CLIFFORD DEMAREST, America Triumphant (*John Haynes Holmes*)
Unison..... .10 (SATB — TTBB — SSA — SA), each .12
CHARLES DENNÉE, For the Flag and America
(SATB — TTBB — SSA), each 12
ARTHUR FOOTE, Recessional (*Kipling*) (SATB — TTBB — SSAA), each .15
MRS. M. H. GULESIAN, Hymn to America (*Clara Endicott Sears*)
Unison, Two-part or SAB.. .10 (SATB — TTBB — SSA), each .12
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R. L. HERMAN, Freedom our Queen (*O. W. Holmes*)
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Reginald C. Foster,
Chairman, Friends of the
Boston Symphony Orchestra.

CONCERTO FOR VIOLIN AND ORCHESTRA

By Ernest Bloch

Born in Geneva, Switzerland, July 24, 1880

The score of the Violin Concerto is signed by its composer "Châtel — Haute Savoie, January 1938." The piece had its first performance at a concert by the Cleveland Orchestra in Cleveland, December 15, 1938, Dimitri Mitropoulos conducting as guest, Joseph Szigeti taking the solo part. There was a performance in London by the London Philharmonic Orchestra, under Sir Thomas Beecham, last April, again with Mr. Szigeti as soloist.

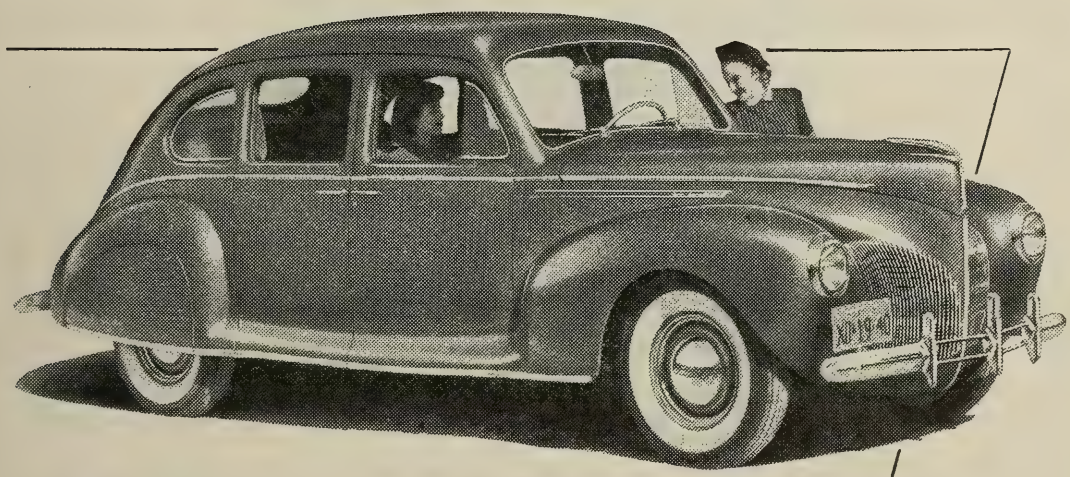
The Concerto is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, side drum, bass drum, and cymbals, triangle, celesta, harp and strings.

Ernest Bloch as a boy in Geneva studied violin with Louis Rey, and at sixteen went to Brussels to continue with Eugene Ysaÿe. He studied musical composition at the same time, and when three years later he went to Frankfurt-am-Main to join the Conservatory and study with Iwan Knorr, the constructive side of the art absorbed him completely. This concerto is the first he has written for violin



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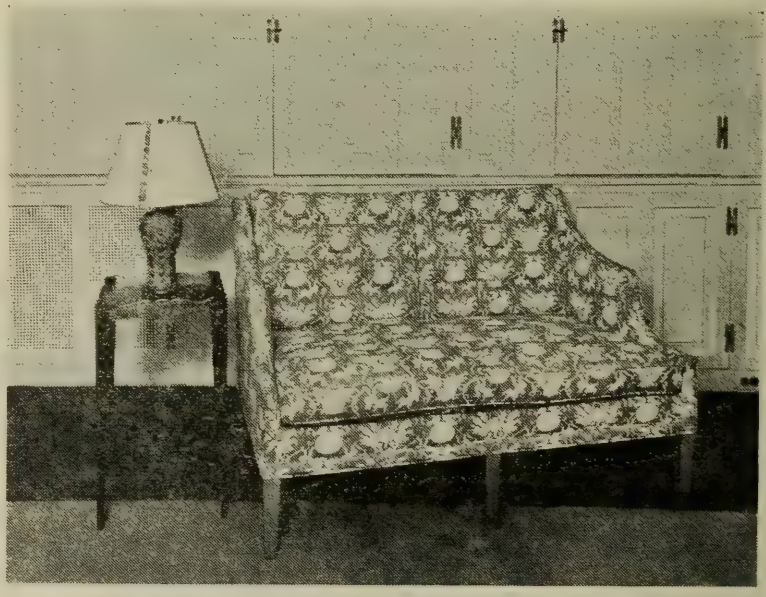
with orchestra. His Viola Suite (1920) was preceded by the early "Schelomo" (1916) for 'cello with orchestra, and followed in 1936 by his "Voice in the Wilderness" for the same combination. It was in 1920 that he composed his Violin Sonata, and there have been pieces for violin solo.

The composer has provided the following notes about his Concerto:

The genesis of a musical work is, in most cases, a very mysterious process and the tracing of it presents, even for its author, a singularly difficult task. On looking over the innumerable sketches for this Concerto, scattered over a period of several years (1930–37), and comparing them with the finished work, I can hardly remember how they originated, and still less how they happened to be gathered together to form a whole. They arose mostly on the inspiration of the moment, and with no preconceived idea of a Violin Concerto, though most of them were orchestrally or "violinistically" conceived.

However, music being for me a kind of language, it is easy to discover, in the chosen material that went to make this Concerto, parentage or affinities, either in the expressive or the purely musical — thematic — frame of the motives. They combine with each other in a rather intricate way throughout the work, appearing and disappearing like characters in a drama. But it would be impossible for me to delineate any plan or "programme" in this work — I can only say that there is in it no "Jewish" inspiration or intention, as was the case in

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my "Israel" Symphony, "Schelomo" Rhapsody, or Three Jewish Poems, for instance.

The idea of the Concerto itself may date from 1935, when part of the Introduction was written in Paris. Its progress was several times interrupted – for the completion of two works which I had already partly written, and for the composition of the orchestral suite "Evocations."

~

First Movement. – The opening and "principal subject" is undoubtedly of an American-Indian character and was conceived in San Francisco in 1930. It probably influenced the "atmosphere" of, at least, the first two movements. The solo violin enters also immediately after its enunciation, with a kind of "meditation." This figure is elaborated and eventually leads into several other motives, given out by the orchestra, all of which assume great importance in the future developments. After this "Introduction" begins the *Allegro* proper. It is based on all the above-mentioned motives and also a few others, and leads gradually to the "second subject," given first to the solo violin and later taken up by the 'celli and violins. The development begins with the first subject of the solo violin, now played by the clarinet, English horn and solo violin, leading finally to a *tutti* of great vehemence. This slowly subsides and the solo violin again enunciates the introduction, leading into a cadenza, built up entirely from the preceding thematic material. Then the "second subject" is again heard, in the flute and clarinet, followed by the solo violin. The *tempo* gradually increases, and the music becomes more and more



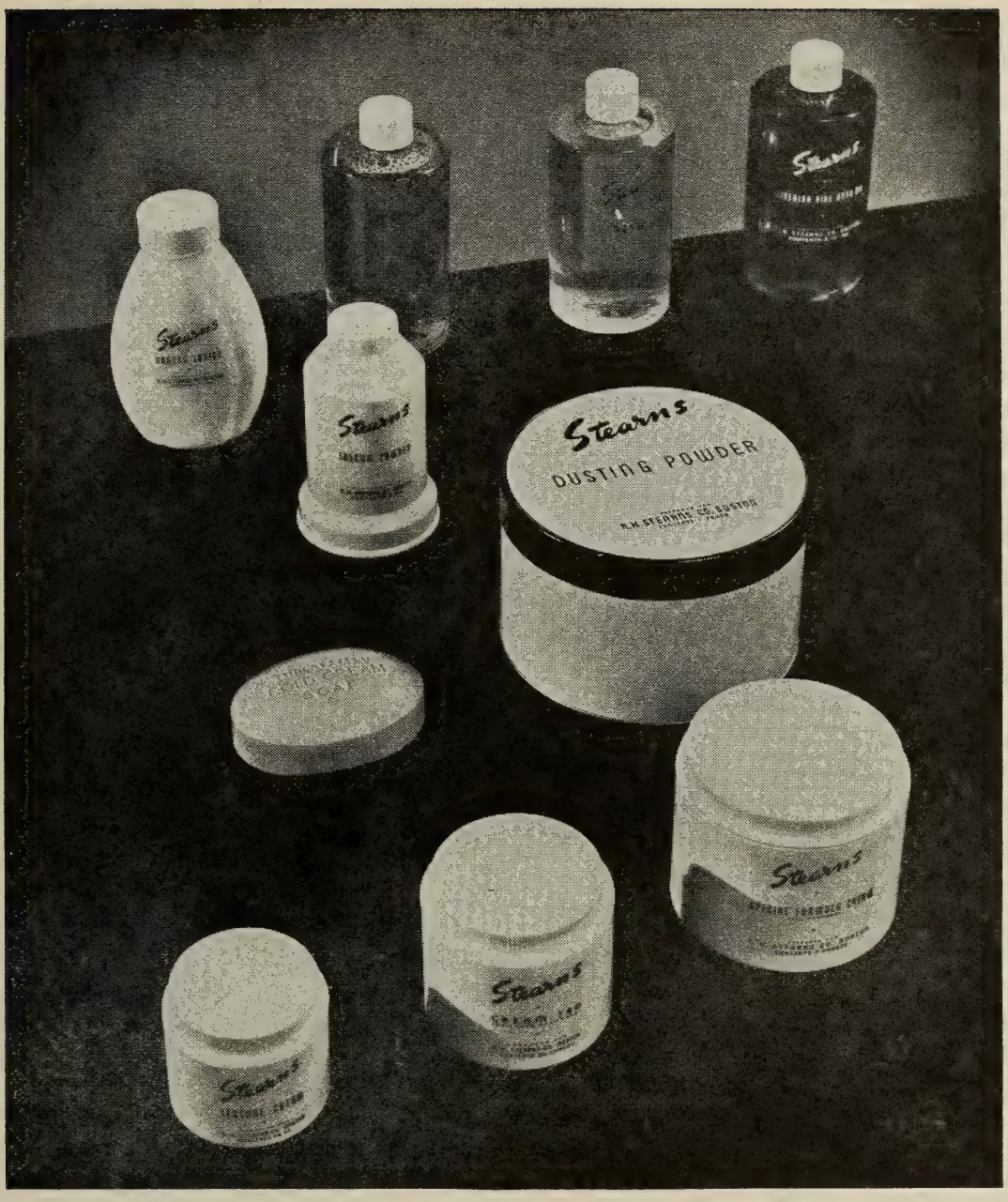
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animated, leading finally to the conclusion of the movement on a *fortissimo* chord.

SECOND MOVEMENT. — The second movement, *Andante,* is curiously and quite unconsciously related to the introductory motive for violin solo. It starts with a kind of folk-song of a very quiet and dreamy character, first given out by the wood wind, to which are later added a few strings. The solo violin enters with a new motive, and a few other themes of importance are added.

THIRD MOVEMENT. — The last movement, *Deciso,* begins orchestrally in a tragic and vehement mood. The solo violin enters *moderato,* dreamily recalling the principal subject of the first movement in a kind of accompanied *Cadenza.* This leads to an *Allegro moderato* of a joyful character, like a lively "Pastorale."

All the motives combine in various ways — with rhythmic modifications — and lead to a *più calmo* in which several motives from the first and third movements are re-introduced by the solo violin or orchestra.

Developments lead to the tragic accents of the beginning, played by the solo violin, but these are soon interrupted by a *quasi cadenza* interlude, in which motives from the second movement are recalled, while the orchestra hints at others previously heard in the third movement. The *Allegro moderato* recommences, but this time in a rather different mood — at first *agitato* and later with abandon — *gioioso!* The second theme of this movement appears again, first in the orchestra and then in the solo violin, but this "pastorale" episode

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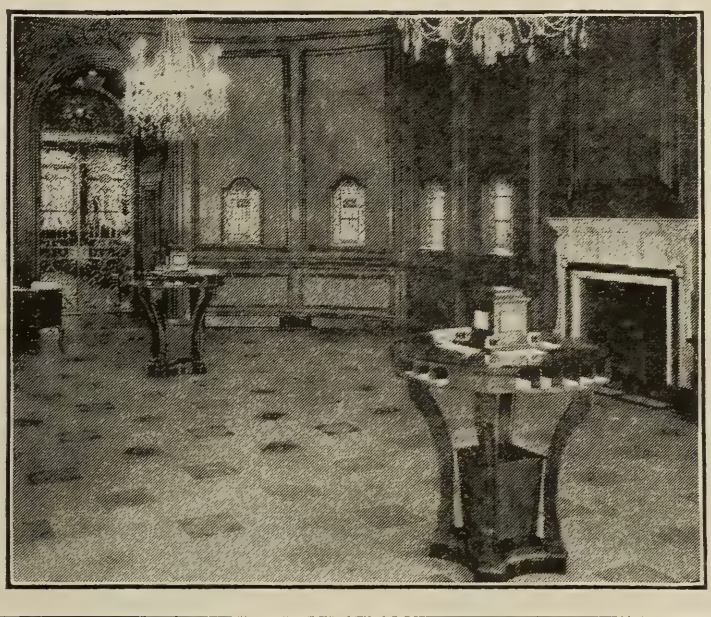


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is eventually interrupted by the sudden intrusion of the violin with the first theme in a more violent and tragic mood. This is taken up by the orchestra and leads to a climax on the theme which opens the movement.

A *coda* follows, using several motives from the third and first movements, beginning with dark and vehement colors, but gradually becoming lighter and joyous. The violin pronounces the initial motive for the last time – broadly and *moderato* – and brings the Concerto to its conclusion.

~

Ernest Bloch spent his boyhood in Geneva, where he was born on July 24, 1880. He had his first musical instruction from Jacques-Dalcroze, and studied violin with Louis Rey. At sixteen he went to Brussels to continue with Eugene Ysaye, with F. Schörg, and with F. Rasse as his master in composition. After three years he went to Frankfort-on-the-Main, to study composition with Iwan Knorr. Bloch had spoken with special veneration of Knorr: "He was a profoundly great pedagogue. He taught me the greatest thing of all – he taught me to teach myself. The true teacher will teach you to teach yourself. For it is only what you unturn through your own efforts, what you discover after grim and long pondering, that really benefits you. I had studied harmony and mastered it to the satisfaction of my teachers before going to Frankfort. However, I insisted on Knorr's going over the ground with me, and within a few months I conquered it for myself. He made me *think* and reason for myself. It was at this time that I met my wife in Frankfort. After that I went to Munich and studied a little with Thuille. I composed my C-sharp minor symphony in Munich, and then went to Paris."

The young man shortly returned to Geneva in 1904, where circumstances compelled him to take charge of his father's business. Nevertheless, he had composed *"Historiettes au crépuscule,"* and followed this in Geneva with the symphonic poem *"Hiver – Printemps"* (1905). There was also his *"Poèmes d'Automne"* for voice and orchestra, of 1906. The opera "Macbeth," produced in 1910, was written six years before. In 1909–10, Bloch conducted subscription concerts at Lausanne and Neuchâtel, and from 1911 to 1915 was upon the faculty of the Conservatoire at Geneva.

In 1913, he wrote what was to be the first of a series of musical works of consciously Jewish character, the "Three Jewish Poems." There followed two Psalms for soprano and orchestra, a Psalm for baritone and orchestra, the Symphony "Israel," the Rhapsody "Schelomo," and the String Quartet in B minor, all composed by the year 1916.

Bloch first came to America in that year as conductor for the dancer Maud Allan. When the company was stranded in the Midwest, he

found himself an unknown musician in a strange country. A performance of his Quartet by the Flonzaleys in New York, a programme of his works presented by the Friends of Music in New York, and an invitation to conduct his "Three Jewish Poems" at the Boston Symphony concerts, each of them in the season 1916–17, drew attention to his qualities as composer. In 1920 he founded the Cleveland Institute of Music, which he directed until 1925. He was director of the San Francisco Conservatory 1925–1930. He has since made his home alternately in France, Switzerland, and this country, devoting his time to composition. His works include a Suite for Viola (1920); a *Concerto Grosso* for String Orchestra with Piano (1924); Four Episodes for chamber orchestra (1926); "America," completed in 1926; "Helvetia," completed in 1929. Another work, for 'cello and orchestra, "Voice in the Wilderness," was completed in 1936. A symphonic suite, "Evocations," and the Violin Concerto are of the year 1937. Mr. Bloch's principal choral work is his "Sacred Service" for baritone, mixed chorus and orchestra, published in 1932. His chamber music is extensive, including, besides the work mentioned above, a Violin Sonata (1920), a Piano Quintet (1924), *"Poème Mystique"* for violin and piano (1924), Piano Sonata (1935), and pieces for violin, for 'cello, and for piano solo.



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BLOCH'S VIOLIN CONCERTO

By Ernest Newman

(*Sunday Times,* London, March 5, 1939)

It will be interesting to see what the audience at next Thursday's Philharmonic concert makes of Ernest Bloch's new violin concerto. The work seems to have made a good impression at its first performance in Cleveland a few weeks ago; and though American and English tastes in music are not always the same, it is quite probable that here also the Concerto in general, and the slow movement in particular, will be "liked" at once by the ordinary listener. If this happens, it will be an encouraging sign of the times. For the basis of Bloch's harmony here, as in the piano concerto of three or four years ago, is not the thirds and sixths that have ruled the roast for so many centuries, but bare fourths and fifths, especially fourths.

It was only the other day that Mr. Joseph Yasser, to whose thoughtful book on the subject I referred in one of my recent articles, was



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pleading for a "restoration" of "quartal" harmony – *i.e.,* harmony in which the fourth is not the suspicious character it became, for both the theoreticians and the practicians, some six centuries or so ago, but the prime consonance it had been for no one knows how many centuries before that time. The trouble has been that until the day before yesterday the ordinary listener was hampered by what Mr. Yasser calls "a long-established tertian mentality," which made and still makes it difficult for him either to hear ancient or primitive quartal music as it really is, or to feel thoroughly comfortable with modern music that cold-shoulders his beloved thirds and sixths. How disastrous the results of this tertian obsession can sometimes be we realise from the case of Hugo Riemann, a musicologist of immense erudition, who, however, was so incapable of conceiving musical evolution in any other terms than those of a providential fore-ordaining of the Messianic third that he went astray again and again in his reading of early musical history.

The listener to Bloch's fine work next Thursday will find himself flung headlong into a sea of pure fourths and fifths in the opening phrase of the Concerto, and kept there almost from first to last; for very often when these one-time outcasts from respectable musical society are not being openly displayed at this point or that in the

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harmony of the Concerto they are subtly implicit as "joints" in the melodic structure. The plain musical man, however, who – happily perhaps – knows no more about theory than his music-loving ancestors for the last two thousand years have done, but only knows what he likes and what he doesn't like, is no doubt by this time sufficiently used to the innovations of modern harmony not to be perturbed by any amount of fourths. He will find himself, perhaps, "liking" the Concerto without quite knowing why. And indeed it will be impossible for any of us who have studied it to explain just why it seems to us so fine a piece of work. Reactions to the contents of music are in the last resort, of course, purely personal matters about which it is futile to argue. But in the good old days of academic analytical chemistry it used to be thought that we could prove, or at any rate help to prove, that a work was a good one by demonstrating the excellence of its "form." Those happy, easy days, I am afraid, are over.

There was never very much in all the academic talk about "form," and what little there was in it in the past has all gone out of it now. Solemn stress is still laid upon it, of course, in most academic quarters because it is the one thing about composition that can be "taught," – though the mere fact that it can to some extent be "taught" is of itself proof enough that the "form" of the textbooks is not an organic



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constituent of whatever great work it is we happen to be admiring at the moment. Anyone could write a symphony that would reproduce exactly the form of the Eroica down to the shape of each bar; but that correspondence of itself would not put his symphony in the same æsthetic category as the Eroica.

This being so, it is manifest that the life of the Eroica must reside in something else than in its "form." The classical sonata forms lent themselves so readily to a standardised kind of academic analysis that people could be forgiven for coming to believe that that kind of analysis meant much more than it really does, or ever did. Even in the forms that are in essence standardised pattern it is not the manipulation of the pattern as such that makes the difference between an A1 work and a C3 work, but the character of the imagination that makes itself felt in all kinds of unforeseen and unexplainable ways beneath the pattern. And now that "sonata form" has been finally "liquidated," as the term goes, people who from habit are inclined to analyse modern works along the good old lines are finding it increasingly difficult to demonstrate to their readers the secrets of the design of a modern work. For it is at last becoming clear to everyone, composers and listeners alike, that the form of a work of art is not something external to it but an inner organic function of it, and that there may be as many good forms for large-scale works as there are species of musical imagination.

Anyone who would try, for instance, to analyse the Bloch concerto in terms of "subjects" would have a hard time of it. One big arterial unifying motive there indeed is — the theme given out by the orchestra at the commencement of the first movement: this theme takes several shapes during the course of the work, and to it is entrusted the farewell gesture of the soloist. But apart from this motive there are so many smaller ones, each of which keeps recurring at the most unexpected moments and in the most unexpected company, that quotation and elucidation of them would take up almost as much space as the score itself. Here I wish to draw attention only to one curious feature of the concerto. On the fourth page of the score the violas hold a long A in octaves, against which the muted pizzicati 'cellos and basses, plus harp and timpani, give out *pianissimo* a perfect fifth and major third, descending. This figure plays a large and important yet indefinable part in the concerto. It is practically always heard in some such scoring as that just described; it is never anything more than a bass; it is almost invariably *pianissimo;* it serves as foundation for the most diverse melodic and harmonic and rhythmic motives; it is so modest as often to escape notice in the earlier stages of one's acquaintance with the work; yet it is one of the most vital

elements in the tissue of it. No one can explain why it should be that; one can only feel that it is so. It is employed to help to wind up not only the last movement but the other two: it is, in fact, a tiny vitamin without which the Concerto could never have become what it is. Yet I defy anyone to express in words either what this vitamin is in itself or how it manages to do so much.

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JOSEPH SZIGETI was born at Budapest, Hungary, on September 2, 1892. His principal master was Jenö Hubay. Szigeti gave public concerts in Berlin, Dresden and London at the age of thirteen. He lived in England from 1906 to 1913, making constant tours of Europe. In 1917 he became Professor of the master violin classes of the Conservatory at Geneva. He played for the first time in this country on December 11, 1925, as soloist of the Philadelphia Orchestra in Philadelphia, also touring the country and playing with other orchestras in that season. He appeared as soloist with the Boston Symphony Orchestra on March 19, 1926, playing Beethoven's Violin Concerto, on November 8, 1935, playing Prokofieff's First Concerto.

Of the many works which have been dedicated to Szigeti are Ernest Bloch's *"Nuit Exotique,"* Bartók's First Rhapsody, Joseph Achron's *"Stempenyu,"* Casella's Concerto, Hamilton Harty's Concerto, Prokofieff's "Song Without Words," Tansman's *"Cinq Pièces,"* Templeton Strong's *"Une vie d'artiste,"* and Eugene Ysaye's unaccompanied Sonata in G minor. Szigeti was an early protagonist of Prokofieff's Concerto, playing it in a number of European cities.

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OPERA GOALS

By HERBERT GRAF

(Dr. Graf, who is Stage Director of the Metropolitan Opera Company of New York, will be in charge of the Department of Opera Dramatics in the Berkshire Music Center at "Tanglewood." The following article is reprinted by courtesy of the *Theatre Arts Monthly,* in which it appeared, March, 1939.)

OPERA in America is bound very soon to take off its fashionable top hat and to talk directly to the hearts of the masses, as the theatre does. The feeling for opera in this country has grown greatly during recent years, especially since the advent of radio broadcasts and musical movies. But the American people will not be content much longer with the traditional type of imported opera. They will find their own ways of expression.

In this country "Grand Opera" means almost exclusively Italian, German, French or Russian opera sung in the language of the original, usually by foreign artists, and produced as a copy of an old European opera style which does not (generally speaking) exists in Europe any more. Opera in America thus has the appearance of some exotic fairy

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tale, and I have often heard the view expressed by important people here that it is just this exotic character which gives grand opera its real value.

Opera in Europe is not this mythical object. It differs from opera in America in four fundamental ways — financial structure, language of performance, repertory, style of production — of which the first two have often been discussed here.

From its birth, opera in Europe was supported by courts and later by governments. The traditional form of the opera house, with its tiers and boxes, is a reminder of its aristocratic descent. Financial support in Europe is very liberal. For instance in little Basle, with its one-hundred-fifty thousand inhabitants, the opera receives from the municipality the annual equivalent of the guarantee fund of the Metropolitan Opera House. European opera houses are generally owned by the state or city and exist in great numbers. The seasons are long; in German-speaking countries they last from nine to eleven months. The artists are employed by contract for years. The stage equipment is most modern. Thus, consistent work on production and repertory, with a known cast of artists, is guaranteed. Moreover, since in many countries opera is now maintained by the people through their governments, instead of by royal houses, it has changed its ap-

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pearance in accordance with the new character of its supporters: the masses who pay the taxes. This change is, for instance, reflected in Italy in the great number of outdoor theatres at low prices.

Opera in Europe is sung in the language of the country in which it is given. It talks to its public in their own tongue, and this is only right, since opera is drama with music and the true basis for the response of the public is understanding of the drama. Only in periods of operatic decadence, when "star" effects have been sought after, has the importance of the drama in opera diminished. In the great days of opera from Monteverdi, Gluck, Mozart, to Wagner, Verdi and Richard Strauss, the drama has always been the basis.

Often I hear that Americans do not want opera sung in English because the language is not suited for opera. But this cannot be true of the language of Shakespeare. It means only that most opera librettos, poor in themselves, sound worse in poor translations. I can understand an aversion to opera badly sung in English, badly translated from a foreign original. I, too, will prefer Wagnerian opera in German until there are adequate singers in English. But looking back into history, I find the same situation in Germany, where it took almost two hundred years before opera was generally sung in German and

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not in Italian. I do not want to underestimate the difficulties regarding the training of singers, the lack of opera houses for their practical experience, and especially the question of good translations; but the final goal of opera, to be sung in the language of its audience, should be kept constantly in mind as a deciding factor in modernizing opera.

The third point of difference between opera in Europe and America concerns the repertory, which, in Europe, does not consist of the standard operas only, but includes, each season, some performances of operas by the young generation. This is done in the belief that there cannot be a prosperous future for any art without works of our own day, which, even if they do not reach the perfection of masterworks, may open new roads for development and are therefore worthy of encouragement.

The form of opera production has greatly changed its style in Europe in recent times to meet changed conditions. It is no longer a matter of aristocratic exclusiveness and therefore does not offer a traditional value only, like a rich man's private collection of Tintoretto or Rubens. It is an accepted fact that opera must today, without



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losing its original musical style, appeal to the people, to a public made up neither of dilatory dreamers nor of men overburdened with historic memories. This public has been trained through the movies to expect a production which reflects reality. They do not believe in a singer who looks and acts in decided contrast to the part he is supposed to represent. They react to scenic ideas and costumes, to the psychological effects of lighting and to the true action of singers and chorus. They respond to the simple joys and sorrows of human life. To satisfy them the gradual upbuilding of a modernized style of production, even in the regular repertory, will today be found in most European theatres.

These four factors — finance, language, repertory, production — present themselves in America in a markedly different form. The customary organization of opera theatres does not guarantee artistic or economic existence for a long period, and there are only a small number of such theatres. Opera, for the greater part, is being sung in foreign language, and the repertory — for fear of the financial risks involved through the business set-ups of opera organizations — lacks operas by the young generation. And as far as production is concerned, this most modern country, more open to new ideas than any other in the world, with a new generation incomparably attuned to cultural evolution, has, generally speaking, still a very old-fashioned standard of opera production.

There have been, of course, important new steps in this direction in New York, Philadelphia, Cleveland and San Francisco, but thus far there has not been any opera organization able to carry out a program for modernizing opera in a consequent and lasting way. The future of opera in America will, in my opinion, depend on whether the opera can find a road of its own from its present character to greater contact with the life of today.

Towards this final goal influences may come from various directions.

Throughout the history of opera there was always a popular type, in opposition to grand opera, which did not live in the splendor of opera houses but in small legitimate theatres. Whether it was Italian *opera buffa* or French *opéra comique* or English or German folk-opera, the gods and heroes were replaced here by the simple people of the streets, and the complicated ever-singing music by dialogue and songs. It was simply drama or comedy with music. A clear line leads from the old English "Beggar's Opera" to the German *Singspiel* of J. A. Hiller, and from this composer's work to Mozart's "Abduction from the Seraglio." From this folk-opera Mozart developed the more elaborated form of "The Marriage of Figaro," which we may call the first modern comedy with music. It is interesting that the first per-

formance of this opera under Mozart's direction was not by the grand opera singers but by the singers of the *opera buffa,* and the performance in Berlin was given by actors. On the same road from folk-opera to the more developed form of opera, we pass from Lortzing's "Hans Sachs" to the crown of this development, Wagner's *"Die Meistersinger."*

This healthy branch of folk-opera, which concerns everyday people, influenced not only the choice of libretto and the musical forms, but also the methods of production. Living in small theatres, producing on a small scale, employing a natural realistic action, simple units of scenery, it reduces opera to a human basis. Grand opera should therefore look with great interest to its popular sister on Broadway.

Another field which may influence the new grand opera is the musical show. As long as this remains a display of tinsel and gold, it has no artistic value and leaves the heart untouched. But as an attractive spectacle it can be used to enhance dramatic ideas and to influence grand opera, which has always used pageantry as an important element. Imagine, for instance, how perfectly the visual effects of the musical show in the grouping and costuming of masses could be transposed to the opera stage for the second-act finale, the triumphal scene of "Aïda."

With the musical movies, new and unlimited operatic possibilities open, but the movie opera is yet to be born. It cannot, of course, be a



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photographic copy of opera, nor is there a solution in the commercial use of opera material as a vehicle for "star" effects. Opera in movies will have to go its own way, which is through the creation of new scripts conceived with musical imagination; but the methods of moving pictures should be of dynamic influence on the new opera both for new opera librettos and the new kind of production.

Opera in radio opens still another vital experimental field for grand opera. With its enormous possibilities for popularizing opera, radio should develop its own operatic entity by skilful substitution of sound effects for the visual factors lost in transmission. In this adaptation, the employment of the language of the radio public would be a most important factor.

The outlook indicates that television will undoubtedly revolutionize the operatic field. The possibilities of this medium require much further analysis and experiment, but certain factors in modernized production which have already been mentioned as important for folk-opera and for the encouragement of modern authors, are certain to be involved in the requirements of television.

In the face of all these developments, there seems no doubt that grand opera itself, in order to meet the people of today, is bound to go a new way toward its new goal — modernization.

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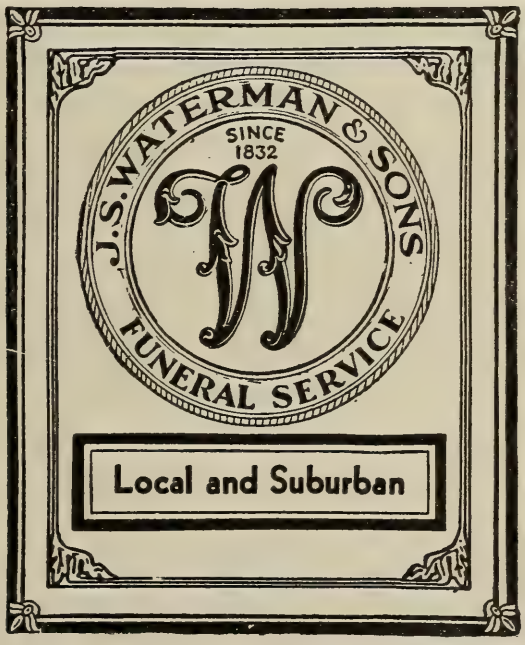
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in this orchestra's first season (February 24, 1882). The last performance by this orchestra was on February 25, 1938.

The orchestration: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, strings.

AFTER withholding the uncompleted manuscript of his First Symphony for fourteen years, Brahms followed this one with another in short order. The First he gave to Carlsruhe for performance November 4, 1876. Almost exactly a year later Brahms entrusted his Second



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to the more important Vienna Philharmonic, through which, on December 30, 1877, Hans Richter first disclosed it to the world.

Brahms, who in his obscure twenties had been proclaimed by Schumann as the destined custodian of the symphonic tradition, bore his responsibility with unease. Knowing full well that the Weimarites were awaiting his first attempt at a symphony with poised and sharpened pens, he approached the form with laborious care, revising and reconsidering, doubly testing the orchestral medium. But when that assertion of sheer mastery, the First Symphony, had come to pass, the composer, despite acrid remarks in some quarters, had every reason for self-confidence. The Second came forth with apparent effortlessness and dispatch. Brahms sought no advice this time, but surprised his friends with a full-rounded manuscript.

Since Brahms did most of his composing in the summer season, when he was free from the distraction of concerts, we may assume that the summer of 1877, which he spent at Pörtschach, gave birth to his most sunny, open, and mellifluous score. When he discovered this lovely spot on the Wörther See in Carinthia, he wrote: "Pörtschach is most exquisitely situated, and I have found a lovely, and apparently, pleasant abode in the *Schloss!* You may tell everybody just simply this; it will impress them. But I may add in parenthesis that I have just two little rooms in the housekeeper's quarters; my piano could not be got up the stairs, it would have burst the walls." When visitors became so frequent as to impede his work, he was forced to retire to a more secluded dwelling on the lake shore. He spent two more summers at Pörtschach, and there poured forth, besides the symphony, the Violin Concerto, the first Violin Sonata, and the two Rhapsodies for piano, *Op.* 79. Returning there from his Italian journey of 1878, he made his first sketches for the Pianoforte Concerto in B-flat. It was with reason that he wrote to Hanslick from this spot: "So many melodies fly about, one must be careful not to tread on them."

The uneffusive Brahms, who neither spoke nor tolerated high and solemn words on subjects near his heart, had a way of alluding to a new score in a joking and misleading way, or producing the manuscript unexpectedly at a friend's house, and with an assumed casual air. In September of 1877, as the Second Symphony progressed, he wrote to Dr. Billroth: "I do not know whether I have a pretty symphony; I must inquire of skilled persons."

When his devoted friend and admirer, Elisabeth von Herzogenberg was consumed with impatience to see the new work, Brahms took delight in playfully misrepresenting its character. He wrote (November 22, 1877): "It is really no symphony, but merely a *Sinfonie,** and I

* She had teasingly upbraided him for spelling "symphony" with an "f."

shall have no need to play it to you beforehand. You merely sit down at the piano, put your little feet on the two pedals in turn, and strike the chord of F minor several times in succession, then in the bass *ff* and *pp* and you will gradually gain a vivid impression of my latest." And on the day before the first performance he wrote: "The orchestra here play my new symphony with crêpe bands on their sleeves, because of its dirge-like effect. It is to be printed with a black edge, too."

On the 19th of September he had informed Mme. Clara Schumann, always his nearest musical confidante, that the first movement was completed; in early October he played it to her, together with part of the finale. In December, in advance of the first performance, Brahms and Ignatz Brüll played a piano duet arrangement (by the composer) at the house of Ehrbar in Vienna, to a group of friends (a custom which they had started when the First Symphony was about to be played, and which they were to repeat before the Third and Fourth). Following the premiere, which took place late in December (probably the 30th), Hans Richter conducting the Vienna Philharmonic, Brahms himself led the second performance which was given at the Leipzig Gewandhaus, on January 10.

It remains to be recorded that at the first two performances, in Vienna and in Leipzig, opinion was divided. One might suppose that

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the critics, who have so often missed the point when a masterpiece is first heard, might for once have risen as one to this relatively simple and straightforward score, with its long sustained flood of instrumental song. Vienna, it is true, which had been decidedly reserved about the First Symphony, took the new one to its heart. It was of a "more attractive character," "more understandable," and its composer was commended for refraining this time from "entering the lists with Beethoven." A true "Vienna Symphony," wrote one ecstatic critic. Leipzig, on the other hand, was no more than stiffly courteous in its applause, and not one critic had much to say for it. "The Viennese," wrote Dörffel, "are much more easily satisfied than we. We make quite different demands on Brahms, and require from him music which is more than 'pretty,' and 'very pretty' when he comes before us as a symphonist."

Eduard Hanslick, pontifical spokesman of Brahms in Vienna, wrote a review which showed a very considerable penetration of the new score. Any helpful effect upon the general understanding of his readers, however, must have been almost completely discounted by the following prefatory paragraph, a prime example of jaundiced Beckmesserism: —

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form — *i. e.*, new after Beethoven — but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms' instrumental works, and especially this Second Symphony."

In this way did the critics industriously increase the obscuring smoke of partisan controversy.

The original Leipzig attitude towards the symphony as deplorably lacking in a due Brahmsian content of meaty counterpoint survived in the treatise of Weingartner (1897), who called the scherzo "a graceful trifle almost too insignificant for the other three movements." And so recently as 1928, Richard Specht writes in his Life of Brahms: "If one excepts the somewhat morose [?] finale, it is a serenade rather than a symphony, and reminds us that not only Beethoven, but Haydn and Mozart too, wrote symphonic works which would be better called sinfoniettas today." It may be safely hazarded that there could be found plentiful dissenters from this point of view. The acquaintance of fifty years seems to have put a levelling perspective on the first two sym-

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phonies, which their first hearers compared with such a confident sense of antithesis. It is possible today to find an abundant portion of sheer musical poetry in each of the four symphonies — they may vary within the legitimate bounds of the emotional nature of their creator, but those bounds are not excessively wide.

The C minor symphony has long ceased to be "complex," "obscure," "forbidding," even to the most faint-hearted of present-day listeners, and the deliberately intellectual Brahms, laboring a hard musical logic, is becoming the figure of a quaint old fable. The grandeur of the First symphony has quite lost its "sternness" with the years, and taken on much of the romance, the engaging color, the direct musical poesy, once attributed exclusively to the Second. The Second Symphony, on the other hand, is hard to connect with the slight texture, the inconsequential "prettiness," with which Brahms' earnest friends once re proached him.

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NICOLAI MALKO *Conducting*

ROSSINI.....Overture to "La Gazza Ladra"
(*First time at these concerts*)

SHOSTAKOVITCH.....Symphony No 1, *Op.* 10
I. Allegretto — allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

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REGER.....Variations and Fugue on a Theme by Mozart, *Op.* 132
(*First time at these concerts*)

TCHAIKOVSKY.....Italian Capriccio, *Op.* 45

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

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KRIPS, A.
KNUDSON, C.
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DIAMOND, S.
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MURRAY, J.
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BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
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MARJOLLET, L.
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Basses

MOLEUX, G.
VONDRAK, A.
DUFRESNE, G.
JUHT, L.
GREENBERG, H.
FRANKEL, I.
GIRARD, H.
PROSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

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POLATSCHEK, V.
VALERIO, M.
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PANENKA, E.
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MADSEN, G.

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– Editorial in *The Boston Globe,*
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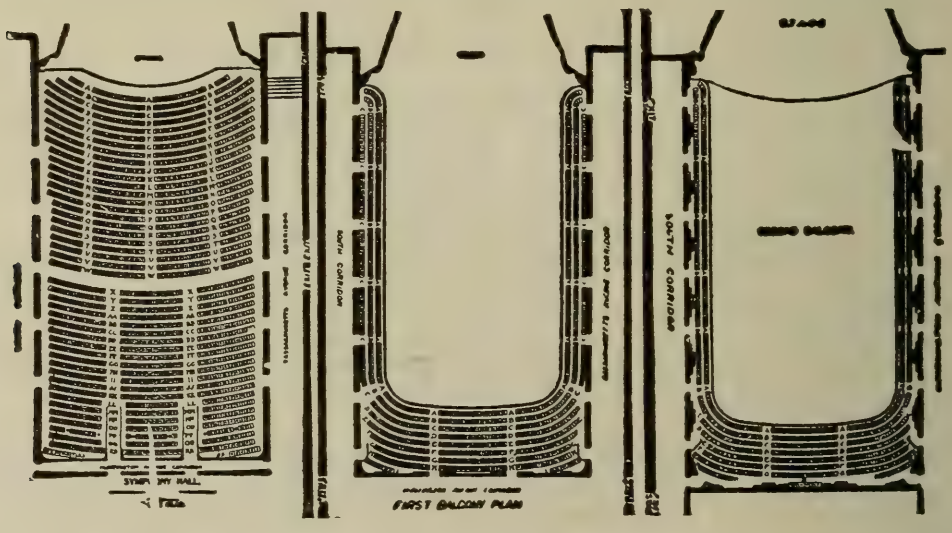
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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NICOLAI MALKO *Conducting*

ROSSINI.....Overture to "La Gazza Ladra"
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I. Allegretto — allegro non troppo
II. Allegro
III. Lento
IV. Allegro molto

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NICOLAI MALKO

Nicolai Andreievitch Malko was born in Podolia, Russia, May 4, 1883. Attending the Conservatory at St. Petersburg, he was the pupil of Rimsky-Korsakov, Liadov, Glazounov, and Alexandre Tcherepnin. He was sent by the directors of the imperial theatres to study with Felix Mottl in Munich. He was conductor of the State Opera at St. Petersburg before the Revolution. In 1922 he founded a class in conducting at the Moscow Conservatory, and in 1925 joined the faculty of the Leningrad Conservatory. He became conductor of the Philharmonic Orchestra in Leningrad in 1927. For ten years past, Mr. Malko has been one of the regular conductors of the State Radio Orchestra in Copenhagen, Denmark, which gives about twenty-five concerts each season. He has also appeared extensively during recent seasons as guest conductor in England, Italy, central Europe, and South American cities. He has come to this country from recent Scandinavian engagements.

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OVERTURE TO *"LA GAZZA LADRA"*

By GIOACCHINO ANTONIO ROSSINI

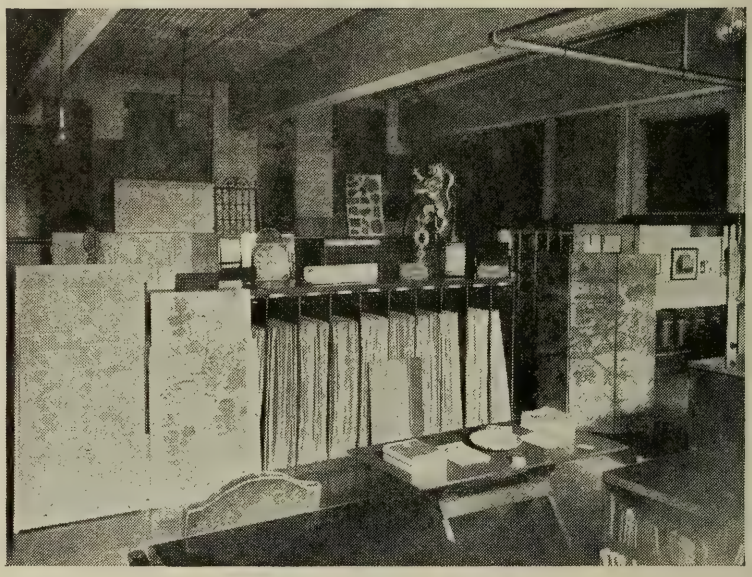
Born at Pesaro, Italy, February 29, 1792; died at Passy, France, November 13, 1868

"La Gazza Ladra" ("The Thieving Magpie"), *opera buffa* in two acts, to an Italian libretto by Tommaso Gherardi del Testa, based on the French melodrama *"La pie voleuse; ou La Servante de Palaiseau,"* by Louis Charles Caigniez and Jean Marie Théodore Baudouin, was composed in 1817. It was first produced on May 31 of that year at La Scala, Milan.

The present performances are the first at the regular concerts of the Boston Symphony Orchestra.

The Overture is scored for flute and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, trombone, timpani, two military drums, bass drum, triangle, and strings.

THE overtures of Rossini have a special champion in Francis Toye, the most recent biographer of this composer. "The most important overtures," writes the English musician, "rescued at long last from the embraces of tired military bands on the piers of depressing seaside resorts, are beginning to creep back once again into the programmes of our more enterprising concerts." Mr. Toye goes further in reference to the whole opera *"La Gazza Ladra."* He calls it "an exceedingly interesting work, with a real dramatic unity between words and music. Its weaknesses and incongruities are few; its merits re-



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Chairman, Friends of the
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markable. Though it had a long life, especially in France, it seems now to be almost, if not quite, dead. But of all the forgotten operas by Rossini, it is one of the most likely perhaps to repay the trouble of resuscitation."

Mr. Toye is fortified in his assertion, no doubt, by the wide-spread, if recurring, vogue of the opera through the century past, as well as by the dramatic fidelity of the music and its several delightful airs. The theatrical appeal of the subject did much to assure the success of *"La Gazza Ladra"* from the very start. The French play, known in England as "The Maid and the Magpie," told of a little servant girl who is condemned to death for the theft of a silver spoon. Only her father could exonerate her, but he is a deserter from the army and she accepts the verdict in silence rather than subject him to arrest. It is discovered at the last moment that the spoon has been taken by her pet magpie, and hidden in its nest.

The opera-going public found the rôle of the "luckless servant girl" tremendously affecting, and took to its heart the Ninettas of Malibran, Grisi, Lind, Alboni, Sontag, Patti. The Allen A. Brown collection in the Boston Public Library has preserved newspaper clippings of various dates and places, a revealing record of the attitude towards *"La Gazza Ladra"* in different epochs. The first New York performance

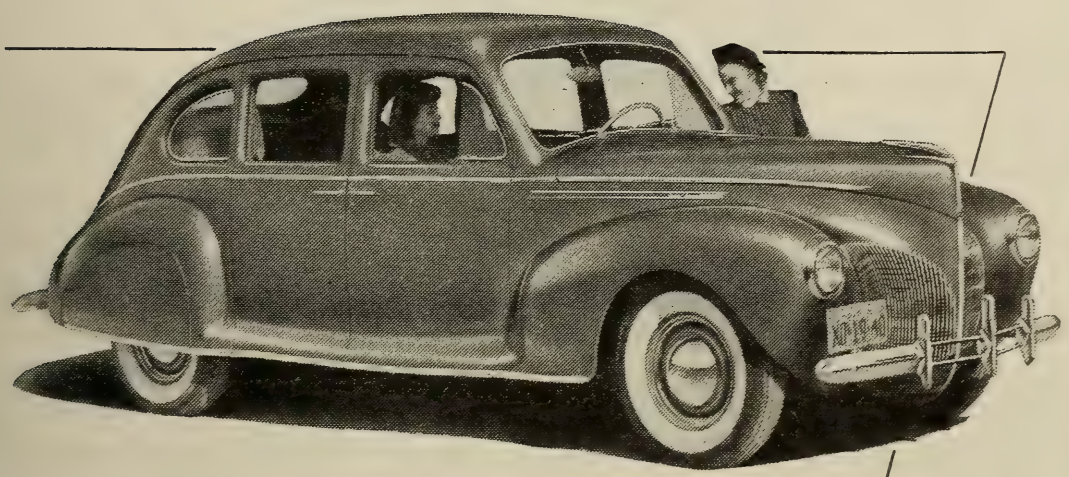
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seems to have been in French at the Park Theatre in the summer of 1833. On November 18 of the same year it was done in its own language at a theatre on Leonard Street, with Clementina Fanti as Ninetta, Senator Henry Clay watching the performance from his box. A performance at Baden in August, 1864, moved the critic Emmanuel de Aspres to praise "all its treasures of melody, heaped in prodigal handfuls, as pearls and diamonds tossed by a magician to an astonished multitude." A performance in New York in November, 1883, seemed to one reviewer almost to threaten, with its antiquated style, the new ascendancy of Wagner's "Lohengrin," or the lush theatricality of Gounod's "Faust." But this reviewer decided after all that the event was a personal triumph for Adelina Patti rather than a vindication of a style worn thin. "For Patti," he wrote, "to ask is to command. The great assembly, robed in silken expectancy, was delighted until the hour of midnight approached, and the whole affair took on a somewhat somnolent aspect. Four hours of *tantamara*, even with Patti, is a little too much."

"La Gazza Ladra" was sufficiently well known to be done in New York as a parody in 1840, under the title "The Cat's in the Larder," or "The Maid with a Parasol." The Overture, of course, has had a career of its own apart from the opera. An old programme of a minstrel show names it "The Gas Ladder." Lawrence Gilman contributes to

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this record of curiosities with the notation of "probably the first concert performance of the Overture in New York" on October 12, 1825: " 'At Mr. Huerta's concert at the Concert Room, corner Reed Street and Broadway, opposite Washington Hall' when the Overture was played on the piano 'by a young lady with an accompaniment' — an accompaniment of what, history does not tell us."

The Overture at once won to Rossini the hostile public of Milan at the first performance of *"La Gazza Ladra,"* in the spring of 1817. The instrumental score was more highly spiced than what the public of La Scala expected from their orchestral pit. By opening the overture with rolls from two military drums, one at each end of the orchestra, the composer established a precedent and took his hearers by surprise. It is told that a young man, the pupil of Rolla, the orchestra leader, was so incensed by this liberty that he carried a stiletto about with him, hoping to meet Rossini and uphold the honor of his art. Henri Beyle de Stendhal described in his memoirs of Rossini the momentous first performance: "The Overture at once bespoke the favor of the audience. Who that has once heard this picturesque symphony will easily forget it? The introduction of the drum as a principal part gives it a reality which is rarely expressed in any other music. It is descriptive of the return of a young soldier to the bosom of his family, and to the maid of his heart, after the successes of a glorious cam-



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paign." Stendhal was even more transported by the air *"Di Piacer mi balza il cor"* as delivered by Bellochi, the first Ninetta. "It would be difficult to give an Englishman who has not visited Italy and been an eye witness to the intoxication of feeling that seizes an Italian audience when anything superlatively good claims their attention any adequate idea of the *furore* with which this air was received. The pit rose *en masse* upon the benches. They made Mme. Bellochi repeat the air while they remained in this position. Not content with this, they demanded it a third time, when Rossini rose from the piano: 'The part of Ninetta,' said he, addressing the front rows of the pit, 'has a considerable deal of music in it, and if you insist on Mme. Bellochi's repeating it again, I fear she will be unable to go through the whole of the opera.' After some grave discussions in the pit, this was at last consented to." Rossini complained afterwards, as he sat in the Café dell' Academia, that he was overcome with fatigue at the excess of "obeisances" that he had been obliged to make.

Yet few who heard the opera then or later were ready to claim that it maintained an even level. Stendhal found himself obliged to make numerous reservations. For example, the august ceremony of Ninetta's trial for life begins with a waltz, a dance unsuited to the Italian temperament even in more appropriate situations.

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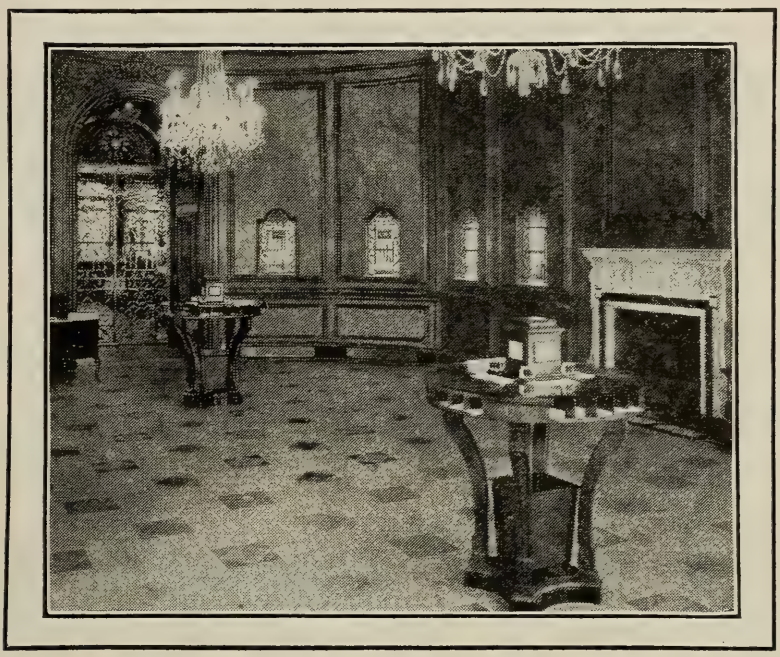


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SYMPHONY NO. 1, *Op.* 10

By DMITRI SHOSTAKOVITCH

Born September 25, 1906, at St. Petersburg

Composed in the year 1925, the First Symphony of Shostakovitch was first performed at Leningrad, May 12, 1926, under the leadership of Nicolai Malko. Bruno Walter performed it in Berlin, November, 1927. Leopold Stokowski first made it known to America at a concert of the Philadelphia Orchestra, November 2, 1928. Frederick Stock performed it in Chicago, December 26, 1930; Arturo Toscanini at a concert of the New York Philharmonic Symphony Society, April 8, 1931; Artur Rodzinski at Cleveland, November 15, 1934. The first performance in Boston was at a Boston Symphony concert of November 8, 1935, Richard Burgin conducting. The Symphony was played by the Cleveland Orchestra under Mr. Rodzinski in Boston, February 10, 1938.

The Symphony is scored for wood winds in twos (with piccolo), four horns, three trumpets, three trombones and tuba, timpani, triangle, snare drum, bass drum, cymbals, piano and strings.

IT WAS with this symphony, written at the age of nineteen, that Shostakovitch first broadly submitted his music to his country. Through this symphony, too, the western world made its first real acquaintance with music indigenous to Soviet Russia — an acquaintance later increased by the same composer's opera "Lady Macbeth of Mtzensk."* Subsequent works of Shostakovitch became consciously revolutionary in programme and character, but did not attain the popularity of his First Symphony and opera, either in or out of Russia. The Second Symphony, called the "October" symphony, commemorates the revolution, and was performed in four cities simultaneously on the tenth anniversary of that event. It is unknown in this country. The Third, or "May Day," Symphony has a final choral movement expressive of the dawning hopes of a socialist world. It was performed by the Philadelphia Orchestra, December 30, 1932.

Shostakovitch continued outwardly to follow the revolutionary ideology with a satirical opera on Gogol's fantastic short story, "The Nose," an "esthetic" ballet, "The Golden Age," and an industrial ballet, "The Bolt." In his "Three Fantastic Dances for Piano" (the composer is described as an accomplished pianist), and in his Concerto for String Orchestra and Solo Trumpet,† the composer was plainly influenced by the formalism of the West, and its light-minded

* "Lady Macbeth of Mtzensk" was completed in 1932, first performed at Leningrad, January 22, 1934, first performed in America by the Cleveland Orchestra in conjunction with the Art of Musical Russia, Inc., Artur Rodzinski conducting, January 31, 1935. A performance was likewise given by the same orchestra and singers in the Metropolitan Opera House in New York, February 5, 1935. The Philadelphia Orchestra Association gave a performance in its own city, April 5, 6 and 9, Alexander Smallens conducting.

† The Piano Concerto was performed at the Pop Concerts, Arthur Fiedler, conductor, and Frederic Tillotson, soloist, June 21, 1935. A suite from "The Bolt" had its first American performance by Mr. Fiedler at the Pops on May 8 of that season.

pursuit of the "grotesque." His avowed concordance with the Soviet ideology, however explicit, and however sincere, failed to impress the official guardians of the national musical faith as they listened to his music. They observed that the satirical vein in his ballets or absolute music fell in line neither with political purposes nor the inclinations of the man in the street. In spite of his continuing vogue, on account of his earlier works, he began to be reprimanded, and even chastised in the Soviet press.

The composer evidently took a new accounting of himself, wrote his Fourth Symphony in 1936, and withdrew it before it could be performed. His Fifth Symphony, played at Leningrad in 1937, met with official approval on all sides. It proved a simple, melodic music, entirely free from the levities and perversities of the "western modernists," with a finale in march rhythm which could be interpreted as a call to the faith.*

Lawrence Gilman wrote the following description of the First Symphony (the composer did not give it a number on its publication):

* This symphony had its first American performance at a broadcast concert of the National Broadcasting Company in New York, April 9, 1938, Artur Rodzinski conducting. It was performed in Boston at a Boston Symphony concert, January 20, 1939, Richard Burgin conducting.

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"The chief theme, which is in two sections, is heard in the Introduction to the first movement (*Allegretto,* 4-4). The first section of the theme, a brief motive of three notes, is stated by a solo trumpet, *p* and *con sordino.* A bassoon follows immediately with the second member of the theme — indeed, the theme might be said to consist of three sections; for the bassoon's concluding phrase is also used as a germinating subject in the development of the movement. A clarinet delivers fragments of the theme above a pizzicato figure in the 'cellos. There is a pause, and the first section of the subject is given over to the strings. The main body of the movement begins (*Allegro non troppo*) in a tonality which, after the vagueness of the introductory pages, proves to be F minor, and the different members of the chief theme are now set forth. The second theme, in C minor, is introduced by the flute over pizzicati of the strings, the clarinet takes it up under a trill on E-flat for a solo violin, and it is soon heard in the basses. The mood becomes more and more impassioned, and the motive with the descending chromatics is heard *fortissimo* from the unison violins, with one of its related sections in the trumpets. Then, for a time, the gentler second theme dominates the musical scene. But the more passionate phrase recurs — in the basses, in the trumpets, and, *fortissimo,* on the four unison horns. But the close is quiet, with the clarinet and 'cellos *pianissimo,* recalling the introductory bars.

"The second movement is the Scherzo of the symphony. It begins with fore-shadowings in the string basses and clarinet (*Allegro,* 4-4 —

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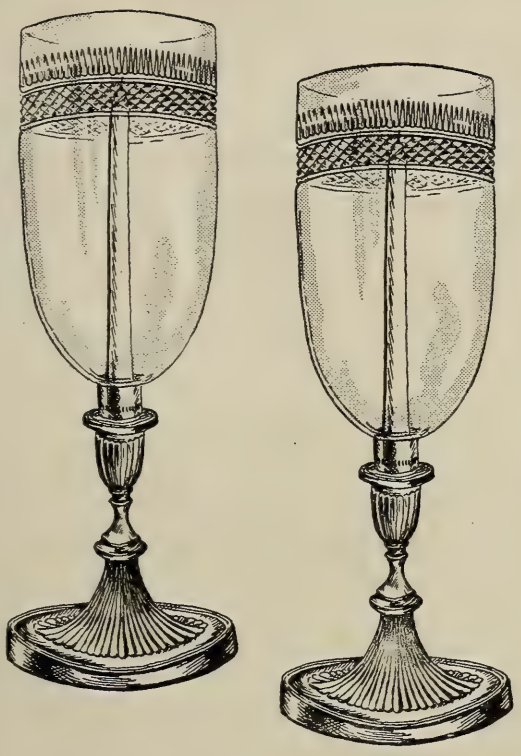
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5-4) of the chief theme, which is heard in A minor at the fourteenth measure from the violins with pizzicato accompaniment. A piano, which is added to the orchestra in this movement, takes the theme, to an accompaniment of cymbals, horns, and basses. A Trio follows, in E minor, 3-4 time, *meno mosso,* with a subject for two flutes under an inverted pedal E of the second violins, which is sustained for half a hundred measures. The voice of the triangle is also heard in the land. The bassoon, *pp,* brings us back to the main theme of the Scherzo. There is a notable climax, with the subject of the *Trio* given to the brass, *fortissimo* (in common time) against the main theme in the strings, wood wind, and piano. The close is quiet, *morendo.*

"An oboe solo accompanied by string tremolos begins the expressive song of the slow movement (*Lento,* D-flat major, 4-4). The chief theme is tinged with a sorrowful chromaticism, and so also is the theme of the *Largo* at which the music shortly arrives — a passage of deep melancholy, scored at first, *pianissimo,* for strings alone (with an octave phrase in the bass). An oboe solo adds its voice, in a subject that is soon enunciated *forte* by the brass in a swiftly reached climax. A clarinet solo, *pp,* brings us back to the theme of the opening, now recalled by a solo violin. We hear this theme in the string basses, with a solo trumpet, muted, repeating softly the earlier oboe melody. The end is reached in a *pianissimo* passage for divided strings. A drum-roll, *crescendo,* leads to the Finale.

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tions of mood and tempo, begins *forte,* with a single measure *Allegro molto* (basses, bassoons, cymbals, tam-tam, muted horns, and muted string tremolos), followed by twenty-nine *Lento* measures of introduction. The movement proper starts off as an *Allegro molto,* 3-4, in F minor. The exuberant chief theme is delivered by the clarinet, with self accompaniment of strings and cymbals. Bass strings and piano present it in imitation, and the violins lead it to a *fortissimo.* A change to A major introduces a new theme, exposed *fortissimo* by strings and wood wind, but this soon declines to a *diminuendo,* and leaves the second subject to the soft utterance of a solo violin (*meno mosso*), then to a solo horn. The *Allegro molto* returns, there is a *fortissimo* climax, and a pause. *Adagio:* the kettledrum has a solo, with curious alternations of *fff* and *ppp,* and a solo 'cello, muted, broods upon the second subject (*Largo*).

"The climax of the movement is now approached. The basses repeat the chief subject, under a counter melody for the other strings. This leads to a proclamation of the second theme, in augmentation, by the strings and wood, while the trombones oppose to it the chief subject. A *Presto* leads to a sonorous close in F major."



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ENTR'ACTE

THE INDIVIDUAL AND THE STATE

(The Artistic Career of Shostakovitch)

THE western world has watched with considerable interest and with hopeful curiosity the development of the Soviet composer who at nineteen turned out his sparkling and melodious First Symphony.

His growth has been puzzling because it is quite without precedent. The environment of Shostakovitch, the only one he has known from childhood, has been a communal state which has made the works of its artists its direct concern. Shostakovitch has apparently taken it as quite a matter of course that his music must be integral with the thoughts and needs, the cultural ideology of Soviet Russia. His Second and Third Symphonies had explicit revolutionary programmes. But these symphonies did not repeat the success of the first. His imagination, colored by the newer Western ways, wandered far beyond the possibility of continuing official sanction. The composer in his exuberance used satire which was purely musical in its impulse, and which instead of exposing bourgeois ideals, merely reflected them. His fantasy became personal idiosyncrasy which neglected to fall in with class-conscious expectations. At the beginning of 1936, two articles appeared in the *Pravda,* chief organ of the Communist Party, condemning Shostakovitch (along with other composers) for his "formalistic ideas founded on bourgeois musical conceptions." A new movement, taken up by the "Union of Soviet Composers," and in official circles which were not musical, put Shostakovitch into general disfavor. His opera "Lady Macbeth of Mzensk" was found, even by those who had once praised it, to be "a concession to bourgeois taste," and a pending new production was withdrawn, as was the new and lately mounted ballet "Limpid Stream." This last rebuke was serious, for the composer had carefully built his ballet on the subject of a communal farm, only to be told by *Pravda* that he had depicted "merely painted peasants, the kind you see on the covers of candy boxes." Shostakovitch, although he continued to hold his position as teacher at the Leningrad Conservatory,* faced, it would seem, definite extinction by the simple expedient of the withdrawal of his music from performance and circulation.

That the Leningrad Philharmonic accepted his new Fourth Symphony for performance in December, 1936, indicates that there was

* For this and other information about Shostakovitch, we are indebted to the articles on this composer by Nicolas Slonimsky in the Bulletin of the American Russian Institute (January 15, 1938), and in the International Cyclopedia of Music and Musicians, edited by Oscar Thompson.

no positive official ban. But the composer withdrew the Symphony before it could come to performance, as if he were not satisfied that he had met the requirements of the new æsthetic alignment. He composed another, his Fifth, which was duly performed at Leningrad at the celebrations in the autumn of 1937. It was evident at once that he had toed the line. All seats for the first and for succeeding performances were taken far in advance. There were ovations and enthusiastic reviews at every hand. The chorus of written praise extended beyond the musical profession, and included the prominent literary figure Alexei Tolstoy, and Gromoff, the aviator and hero of the transpolar flight. The article by Andrew Budyakovsky in the *Moscow Daily News* is typical: "The composer while retaining the originality of his art in this new composition has to a great extent overcome the ostentatiousness, deliberate musical affectation and misuse of the grotesque which had left a pernicious print on many of his former compositions," he wrote. "Shostakovitch's 'Fifth Symphony' is a work of great depth, with emotional wealth and content, and is of great importance as a milestone in the composer's development.*

"The fetters of musical formalism which held the composer captive

* It is interesting to note that on its performance in Paris in the June following, the Symphony was summarily dismissed by several critics.

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Algiers, 1938
Antwerp "Iris," 1933
Boston, 1935, 1936
Brussells, 1935
Buffalo, N.Y., 1935
Cape of Good Hope, 1936
Chicago Camera Chemists, 1938, 1939
Debrecen, Poland, 1938
Genth, Belgium, 1937
Karlsbad, 1936
London, England, 1934
Los Angeles, All-American, 1932
Los Angeles, Pictorialists, 1936
Madrid, Spain, 1932
Milan, Italy, 1932
Monaco, 1937 (By invitation)
New Hampshire, 1939
New Orleans, 1936
Philadelphia Miniature, 1935
Pittsburg, 1930
Preston, England, 1935
Rhode Island, 1937
San Antonio, Texas, 1938
San Diego, California, 1935
Scottish National, 1933, 1936
Spa, Belgium, 1936, 1937 (By invitation)
St. Petersburg, Florida, 1938
St. Joseph and Benton Harbor, Michigan, 1937, 1938, 1939
Toronto, 1934, 1935, 1936, 1937
Wolverhampton, England, 1933
Zaragoza, Spain, 1933, 1935

so long, and prevented him from creating works profound in conception, have been torn off. He must follow up this new trend in his work. He must turn more boldly toward Soviet reality. He must understand it more profoundly and find in it a new stimulus for his work."

The critics of Shostakovitch were not very consistent. This one (and his fellows) congratulated the composer for having freed himself of "formalism" at the very moment when their supposedly chastised and penitent artist had settled into an abstract symphony, based squarely upon time-honored structual form and harmonic principles. Heeding admonitions, years before, that music should have an expressive connection with the life of the Russian people, he had written his Second ("October") Symphony with political allusions, and his Third ("May Day") Symphony with a definite programme and a verbal message. These works did not seem to call forth his best powers. Shostakovitch instinctively partook in the general return of composers to the abstract forms. That something within himself rather than gratuitous "mass" advice at length conditioned the style of Shostakovitch, and, in turn, brought his critics into line, would seem a restoration of just values.

Whether the composer's move toward simplification in the Fifth

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Symphony has been made by the prompting of his own instincts or by pressure of outward necessity remains the secret of Shostakovitch. Our Western experience offers us no criterion for a situation where a great nation, even in its non-musical circles, can be vitally interested as a single artist matures. We find it strange that many people in various walks of life will speak with a single voice for a new symphony or against a stage piece in their genuine search for an art for the many, acting without a basic motive (if so it be) of self-interest, personal malice, or narrow factionalism. To look at the other side of the picture and behold an important composer heeding, in all seriousness, this peculiar apparition of concerted advice, is at least as strange. "Capitalist" society has long been familiar with the spectacle of composers whose musical inclinations have been at odds with the desires of those who have held the purse strings, or with the listening public at large. Some have written inferior music for gain; some have imposed their will upon the world, arousing the clash of controversy; some have quietly persisted in going their own way, paying the penalty of temporary obscurity and neglect. Experience points that new and important music, having usually put forth unaccustomed and challenging ideas, has run into conflict with a general inertia of musical

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habit. It has prevailed through the dogged adherence of its maker to his own convictions, through his fine disregard of the debasements of standardization. A society which rejects the tradition of an alien past, which, trying to build afresh, seeks a certain modernism, may present a somewhat different case. But when that society sets up new and arbitrary dogmas, there must be the need once more for a good infusion of healthy individual rebellion. Instead, there is the apparition of the composer who simply has no existence unless he conforms, and who has been trained to look upon non-conformity as in the order of things an artistic error on his part.

It will be interesting to review the career of Shostakovitch in the light of the statements he himself has made upon his aims and views.

"I was born in 1906 at Leningrad," he wrote for *La Revue Musicale* in December, 1936. "My musical leanings became manifest in 1915, and I began to study music at that time. In 1919 I entered the Conservatory at Leningrad, completing my course in 1925. I worked there under the direction of L. Nikolaiev (piano, and theory of composition), of Professor M. Sokolov (counterpoint and fugue), and of Professor M. Steinberg (harmony, fugue, orchestration, and practical composition). My studies at the Conservatory complete, I continued

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to attend the class in composition directed by Professor Steinberg. I began to compose at that time. My symphony, which has made the round of almost all of the world's orchestras, was the product of my culminating studies at the Conservatory.

"I was then absorbing with enthusiasm, and quite uncritically, all the knowledge and fine points [*finesses*] which were being taught me. But once my studies were finished, there came the necessity of assorting a large part of the musical baggage which I had acquired. I grasped that music is not merely a combination of sounds, arranged in a certain order, but an art capable of expressing by its own means the most diverse ideas or sentiments. This conviction I did not acquire without travail. Let it suffice that during the whole year of 1926, I did not write a single note, but from 1927 I have never stopped composing. During this period, I have written two operas: 'The Nose' (after Gogol), and 'Lady Macbeth of Mzensk' (after Lesskoff); three ballets, including the 'Golden Age,' and 'The Bolt'; three symphonies, including the 'Ode to October' and the 'Symphony of May 1st'; 24



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"In this interval of time, my technique has become more finished and secure. Working ceaselessly to master my art, I am endeavoring to create my own musical style, which I am seeking to make simple and expressive. I cannot think of my further progress apart from our socialist structure, and the end which I set to my work is to contribute at every point toward the growth of our remarkable country. There can be no greater joy for a composer than the inner assurance of having assisted by his works in the elevation of Soviet musical culture, of having been called upon to play a leading rôle in the recasting of human perception."

This avowal of faith was nothing new from Shostakovitch, who had written in a communication to the *New York Times* (December 5, 1931): "I am a Soviet composer, and I see our epoch as something heroic, spirited and joyous. . . . Music cannot help having a political basis — an idea that the bourgeoisie are slow to comprehend. There can be no music without ideology. The old composers, whether they knew it or not, were upholding a political theory. Most of them, of course, were bolstering the rule of the upper classes.

"We as revolutionists have a different conception of music. Lenin himself said that 'music is a means of unifying broad masses of people.' Not a leader of masses, perhaps, but certainly an organizing force! For music has the power of stirring specific emotions in those who listen to it. Good music lifts and heartens, and lightens people for work and effort. It may be tragic, but it must be strong. It is no longer an end in itself, but a vital weapon in the struggle."

The composer's sketch of 1936 was apparently written just before the outbreak of open opposition through Russia to his music, and he must already have felt that the divergence between his musical tendencies and the immediate advantage of Soviet musical culture was being questioned. His Second and Third Symphonies, each with a bold and comprehensive programme designed as a mighty "organizing force," had somehow fallen short of their aim. The opera "The Nose" (1930), on Gogol's fantastic short story, had been strongly influenced by atonality and other Western experimentalism, and had been accordingly attacked by the R. A. P. M. ("Russian Association of Proletarian Musicians," since defunct) as a manifestation of "bourgeois decadence." This opera did not succeed, nor did the

* The composer's "etc." includes a piano sonata, other piano pieces such as "Aphorisms," "Three Fantastic Dances," and two pieces for string octet (1927). More recently, there have been a string quartet (1938), and a suite for jazz orchestra, written for the new "State Jazz Orchestra," inaugurated November 28, 1938, in Moscow. A Sixth Symphony, said to be similar to the Fifth in general form and character, has been completed.

ballets "The Golden Age" (1930), and "The Bolt" (1931), which outwardly satirized the bourgeois West and capitalist tendencies in Russia respectively. Orchestral suites from these pieces survived the stage productions. The opera "Lady Macbeth of Mzensk" (1935), an earthy tale of adulterous passion and murder in provincial Russia, had an immediate success both in its own country and abroad.

The anonymous article which appeared in the *Pravda* on January 28, 1936, crystallized a case against Shostakovitch. His music was declared "un-Soviet, unwholesome, cheap, eccentric, tuneless, and leftist." When his new ballet, "Limpid Stream," named after the title of a collective farm which was its scene, was produced in February, it was found inconsequential, stylized, artificial, quite failing to depict peasant life. The *Pravda* attack was considered to support a governmental tendency in favor of music closer to the thought and understanding of the masses. There may have been official significance in the fact that Stalin had shortly before singled out for special praise the young composer, Ivan Dzerzhinsky, and his opera "And Quiet Flows the Don."

The predicament of Shostakovitch and the nature of the outcry against him may be better understood as described by Grigori Schneerson (printed in *Modern Music,* March-April, 1938):



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"A few years ago there appeared the now famous series of articles in the newspaper *Pravda* which were followed by the highly publicized discussion in the Composers' Union, condemning the formalistic tendencies as well as the vulgar realism of 'Lady Macbeth.' Both within and beyond the boundaries of Russia, admirers of that composer's remarkable gifts heard this censure as a thunderclap from a clear sky. Shostakovitch, synonym of young Soviet musical creations, its most outstanding representative, with a world reputation to boot, was hurled from his pedestal!

"Not many at that time understood the meaning, the purpose of the *Pravda* criticism. With courageous directness the paper raised the problem of 'ultimate truth in art,' and, more specifically, of folk-consciousness in the composer, as against an indulgence in fruitless devices to enrapture the 'art-gourmands.' The articles were intended as a clarion call to artists to create as for a great epoch.

"In the Western world the object of the *avant-garde* is presumably the overthrow of old artistic foundations, the breaking out of 'new paths,' however meaningless, at any cost. For us in the Soviet, however, the *avant-garde* is held to express progressive ideas only when it talks to the people in a new, powerful, and intelligible language. The demands of the wide masses of people, their artistic tastes, grow from day to day. The 'advanced' composer is therefore one who plunges into the social currents swirling round him, and, with his creative work, serves the progress of humankind."



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VARIATIONS AND FUGUE ON A THEME BY MOZART, *Op.* 132

By MAX REGER

Born in Brand, Bavaria, March 19, 1873; died in Leipzig, May 11, 1916

Max Reger composed this set of variations in the year 1914. The first performance was conducted by the composer at the Royal Opera House in Berlin, February 5, 1915. The first American performance was given by the New York Philharmonic Orchestra under the leadership of Josef Stransky, November 2, 1915.

The orchestration requires three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, harp and strings.

THE lengthy list of works by Max Reger includes three sets of variations for orchestra: the Variations and Fugue on a Theme of Beethoven, *Op.* 86; the Variations and Fugue on a Merry Theme of J. A. Hiller, *Op.* 100; and the present Variations on a Theme of Mozart. The Hiller Variations were performed by this orchestra February 14, 1908, and repeated in 1911 and in 1917.

Reger was appointed in the year 1911 the conductor of the court orchestra of the Duke of Meiningen, the orchestra Bülow had made famous and which had first performed the later orchestral works of Brahms while also the young Richard Strauss was in its ranks. Max

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Reger dedicated his Variations on a Theme of Mozart to the Meiningen Orchestra.

The composer has chosen for his subject the theme which Mozart used for variations of his own as the first movement of the Piano Sonata in A major, Koechel No. 331. The theme keeps its key and notation at its first presentation, *andante grazioso,* the oboe or clarinet giving the first statement, and the strings the repetition.

Variation I. *L 'istesso tempo,* A major, 6-8. Still the oboe carries the theme, while the strings provide an ornamental figuration in sixteenth and thirty-second notes. The variation ends *pianissimo.*

Variation II. *Poco agitato* in F major, 6-8. The theme is inverted in this variation.

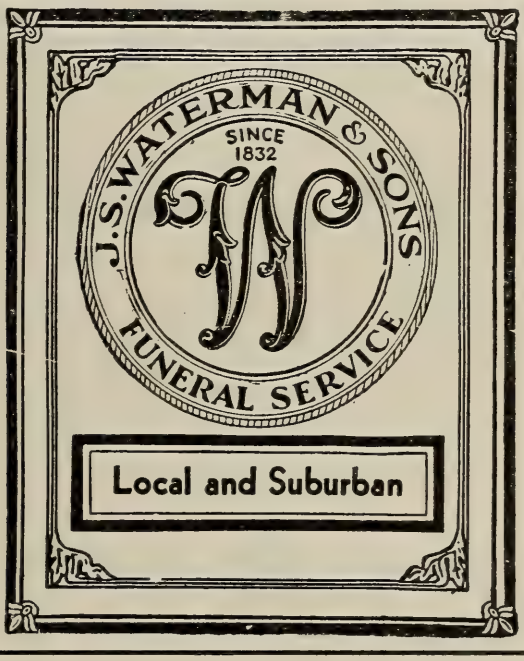
Variation III. *Con moto,* in A minor, 2-4. The melodic line is preserved, but the rhythm altered to even eighth notes.

Variation IV. *Vivace,* in E minor, 2-4. In this variation, which proceeds from *piano* to *fortissimo,* the initial rhythm is suggested, but the melody altered.

Variation V. *Quasi presto,* in A minor, 6-8. There is no more than a semblance of the theme in its inverted form.

Variation VI. *Sostenuto* (*quasi adagietto*), in D major, 4-8. Again the rhythm is in even eighths, now with ornamentation in triplets.

Variation VII. *Andante grazioso,* in F major, 6-8. The correct



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rhythm is preserved in the bass, but the melody stated in a new form by the violins.

Variation VIII. *Molto sostenuto,* in E major, 6-4. This is a fantasy upon fragments suggested by the original theme.

Fugue, *allegretto grazioso,* in A major, 6-8. The fugue subject, light and staccato in character, is unusually extended and has only a semblance of Mozart's theme. The subject makes its entrances *pianissimo* by the first violins, the second violins, and the lower strings. There is a fullsome working out and an ascent to a sonorous climax where the first part of the original theme of Mozart is blared forth *maestoso* by the trumpets, while the fugue subject, given by the high strings of the wood winds, is set against it.

Max Reger, according to the admirable summary contributed to the International Encyclopedia of Music and Musicians, edited by Oscar Thompson, was "regarded in his time as a revolutionary in turning his back on conventional harmonic limitations [and] was the center of more or less violent controversy throughout most of his career. He eschewed everything that savoured of a musical 'program' and, like Brahms, uncompromisingly adhered to absolute music as his one goal. Polyphonically considered, his work is rooted in the music of the early masters. He developed tremendous architectural proportions in his larger works and a complicated harmonic system that at times was cumbersome. His freedom in modulation particularly disturbed his contemporaries. As his musical evolution proceeded he eventually achieved a greater clarification and simplicity. He may be regarded as a link between the post-classic school and the Twentieth Century, and his compositions have commanded great respect, though more by virtue of the colossal craftsmanship they reveal than for profound emotion."

Reger first studied with his father, and with the organist Lindner, in Weiden. He was later the pupil of Hugo Riemann in Sondershausen and in Wiesbaden (1890 to 1895). He had previously begun his career as organist at the Cathedral at Weiden. In 1901 he made Munich his home, gaining a reputation as composer for the organ and virtuoso of the instrument, likewise teaching organ and composition. From 1907 until his death he taught at the Leipzig Conservatory. The works of Reger include a large amount of chamber music, music for piano, voice, or violin solo. The choral music and the orchestral music is also imposing as a list of titles.

The following have been played at the concerts of this orchestra: Serenade for Orchestra, *Op.* 95 (April 12, 1907); Variations and Fugue on a Merry Theme of J. A. Hiller, *Op.* 100 (February 14, 1908, also in 1911 and 1917); Symphonic Prologue to a Tragedy, *Op.* 108 (October 15, 1909); A Comedy Overture, *Op.* 120 (October 6, 1911); Concerto in the Ancient Style, for Orchestra, *Op.* 123 (December 13, 1912); Four Tone Poems, *Op.* 128 (March 26, 1915).

"ITALIAN CAPRICCIO," *Op.* 45

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

The *"Capriccio Italien pour grand orchestre, Op.* 45," dedicated to "Monsieur Charles Davidoff," the 'cellist, was published by Jurgenson in 1880, the year of its composition. It was first performed in Moscow, December 18, 1880, under the leadership of Nicholas Rubinstein, and was likewise played at St. Petersburg, December 7, 1881. The first performance in New York was led by Walter Damrosch, November 6, 1886.

The piece has been played at the concerts of the Boston Symphony Orchestra, October 22, 1897, October 13, 1899, and November 11, 1904.

The orchestration follows: three flutes and piccolo, two oboes and English horn, two clarinets, two bassoons, four horns, two trumpets, two *cornets-à-piston,* three trombones and tuba, timpani, glockenspiel, triangle, tambourine, bass drum, cymbals, harp and strings.

TCHAIKOVSKY was moved to write this piece during his sojourn in Rome, in February, 1880. "I am working at the sketch of an Italian fantasia based upon folk songs," he wrote to his friend Nadejda von Meck. "Thanks to the charming themes, some of which I have

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Writing to Mme. von Meck from his home at Kamenka, where he completed the orchestration in May, Tchaikovsky said: "I do not know how much musical worth the piece has, but I am already sure of this: it will sound well; the orchestration is effective and brilliant."

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SCHUMANN Concerto for Pianoforte in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

INTERMISSION

DVOŘÁK Symphony No. 2 in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace; Poco meno mosso
IV. Finale: Allegro

SOLOIST
JOSEF HOFMANN

STEINWAY PIANO

This programme will end about 4:10 on Friday Afternoon, 9:55 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Boston Symphony Orchestra

[Fifty-ninth Season, 1939–1940]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. *Concert-master*
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ELCUS, G.
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LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.

HANSEN, E.
LEIBOVICI, J.
MARIOTTI, V.
PINFIELD, C.
FEDOROVSKY, P.
LEVEEN, P.
TAPLEY, R.
KRIPS, A.

KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
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BRYANT, M.
MURRAY, J.
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SEINIGER, S.
DICKSON, H.
DUBBS, H.

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FOUREL, G.
ARTIÈRES, L.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

LEHNER, E
GERHARDT, S.
KORNSAND, E.
HUMPHREY, G.

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ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
ZEISE, K.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

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VONDRAK, A.
DUFRESNE, G.
JUHT, L.
GREENBERG, H.
FRANKEL, I.
GIRARD, H.
PROSE, P.
BARWICKI, J.

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LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

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POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

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LAUS, A.

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MADSEN, G.

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MAZZEO, R.

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LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

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SMITH, V.

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ADAM, E.

Harps

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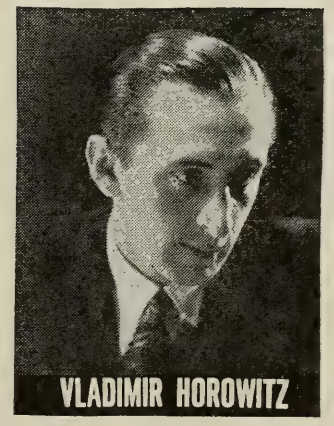
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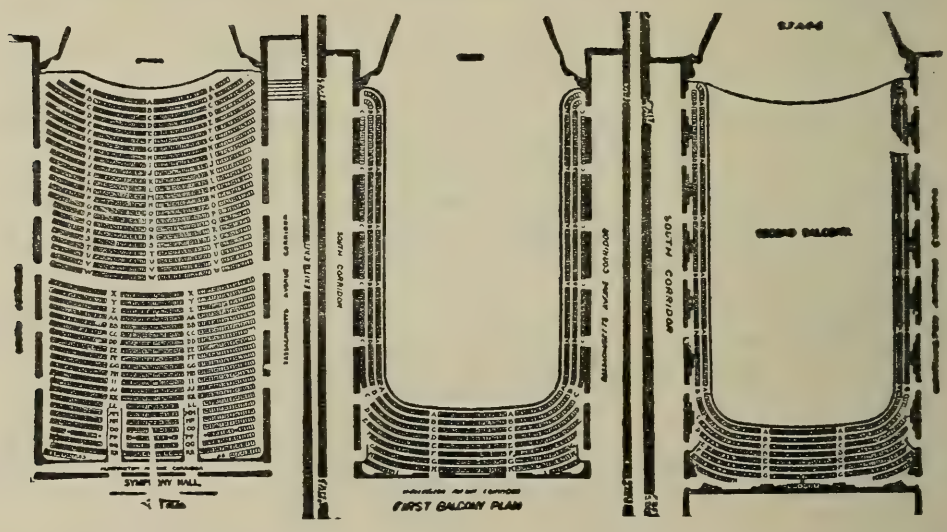
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SATURDAY EVENING, JANUARY 27, *at* 8:15 *o'clock*

RICHARD BURGIN *Conducting*

POOT Ouverture Joyeuse
(First performances at these concerts)

SCHUMANN Concerto for Pianoforte in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

INTERMISSION

BRAHMS Symphony No. 3 in F major, *Op.* 90

I. Allegro con brio
II. Andante
III. Poco allegretto
IV. Allegro

SOLOIST
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OUVERTURE JOYEUSE

By MARCEL POOT

Born at Vilvoorde, near Brussels, Belgium, May 7, 1901

The *"Ouverture Joyeuse"* was published in 1935, and is dedicated to M. Paul Dukas. It was performed in this country by the National Orchestral Association in New York, Leon Barzin, conductor, December 14, 1936.

It requires two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, small drum, bass drum, cymbals, triangle and strings.

THE Overture opens *Allegro giocoso* in the wood winds with a lively theme, which is soon stated by the full orchestra. A subsiding *pizzicato* brings in the second theme, *meno vivo,* of a more lyric character, introduced by the clarinet. Both themes are developed and in one place combined, the first theme dominating the other by its greater brilliance and likewise providing the Coda (*violemment rythmé*).

Marcel Poot, according to information in the programmes of the Chicago Orchestra, began to study music at an early age, in his native town. His father entered him in the band at Vilvoorde, as a performer

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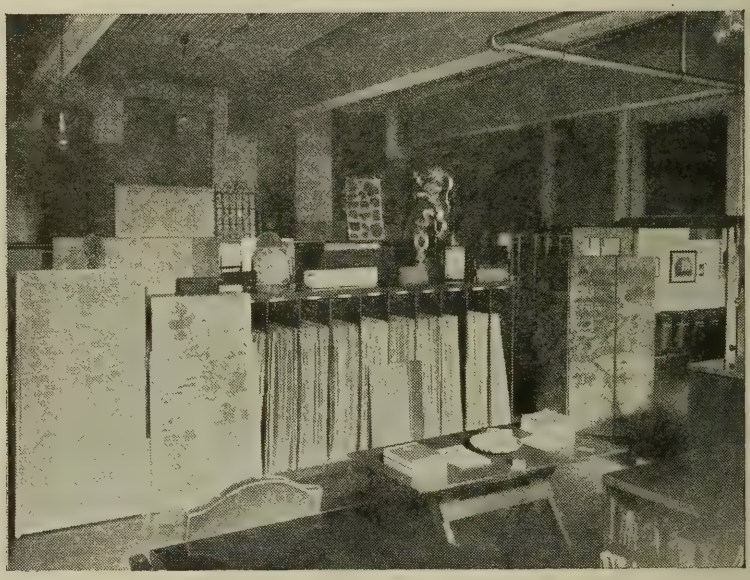
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on the saxophone, a venture which according to the composer himself was thoroughly unsuccessful. His father next arranged for him to take piano lessons. "The organist of the town," according to M. Poot, "put me to scales, and the studies of Czerny. All that amused me not at all. However, after some years of laborious study, I was able to play with my professor the overtures of Suppé, arranged for four hands! My father decided to enter me as a pupil of the Brussels Conservatoire. At the entrance examination, I met my first obstacle. I was sent back to work upon Czerny and was admitted only in the following year." At Brussels he studied theory with Lunssens and piano with Arthur de Greef.

Marcel Poot was soon making his first attempts at composition. Leaving the Conservatory at Brussels for the one at Antwerp, he became the pupil of Paul Gilson. He writes warmly of his master: "A pedagogue of exceptional worth, he initiated me into orchestration and encouraged me to compose." The young man took the Rubens Prize, a scholarship which permitted a sojourn in Paris, where for several months he took lessons from Paul Dukas.

Poot is now numbered as one of a group of seven Belgian modernists living in Brussels, and recalling *"Les Six"* in Paris. These young men go under the name of *"Synthétistes,"* and include Marcel



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Poot, René Bernier, Gaston Brenta, François de Bourguignon, Théo Dejoncker, Jules Streus and M. Schoemaeker. Marcel Poot is the editor of the *"Revue musicale belge,"* founded by Paul Gilson, and the critic of the publication *"Le Peuple."*

M. Poot's Symphony (of 1929) was given what was probably its first American performances at the concerts of the Boston Symphony Orchestra, Richard Burgin, conducting, November 26, 1937. He has also written an *Allegro symphonique* and "Jazz Music." There is a ballet, *"Paris et les Trois Divines"* (from which an orchestral suite has been drawn); the tone poems, *"Charlot"* (on Charlie Chaplin?), and *"Poème de l'Espace"*; also *"Variations en forme de Danse."* There is the Flemish opera, *"Het ingebeeld Eiland"* ("The Imaginary Isle") to a text by Hermann Teirlinck. Works in smaller forms include a Fugato; *"Musiquette"* (piano and small orchestra); Rondo (chamber orchestra); and Piano Sonata. Two pieces are listed as *"Jeux radiophoniques"*: *"Soleil de minuit"* and *"Faut-il tuer le Mandarin?"*

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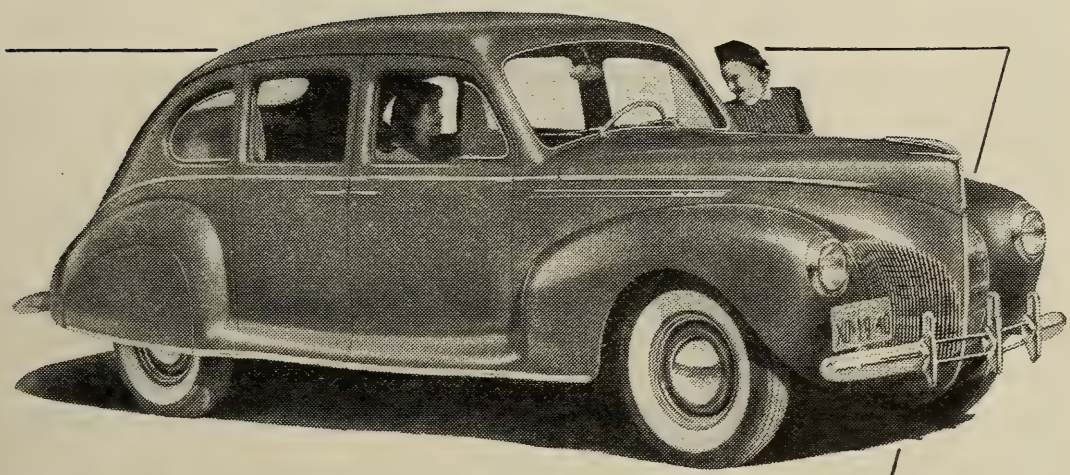
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CONCERTO IN A MINOR FOR PIANOFORTE WITH ORCHESTRAL ACCOMPANIMENT, *Op.* 54

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856

Schumann completed his Pianoforte Concerto in 1845. It was first performed in Dresden on December 4 of that year, Clara Schumann soloist, and Ferdinand Hiller conductor. The orchestral parts were published in 1846, the score in 1862. The dedication is to Ferdinand Hiller.

Early performances in America were noted by Philip Hale:

"Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

"Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859."

Performances in Boston by the Boston Symphony Orchestra have been as follows: October 6, 1882 (soloist, Carl Baermann); November 25, 1887 (Carl Baermann); January 10, 1890 (Anna Steiniger-Clark); March 2, 1892, benefit concert (I. J.

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Paderewski); April 16, 1897 (Rafael Joseffy); February 15, 1901 (Adele Aus der Ohe); February 13, 1903 (Fanny Bloomfield-Zeisler); February 24, 1905 (Ernest Schelling); February 2, 1906 (Harold Bauer); December 21, 1909, Pension Fund (Olga Samaroff); November 24, 1911 (Harold Bauer); March 28, 1913 (Norman Wilks); December 12, 1913 (Josef Hofmann); December 22, 1916 (I. J. Paderewski); February 25, 1921 (Benno Moiseiwitsch); December 8, 1922 (Olga Samaroff); April 3, 1925 (Alfred Cortot); December 16, 1927 (Myra Hess); February 26, 1933, Pension Fund (Myra Hess). The most recent performance was in the Monday and Tuesday series, February 20, 1939 (soloist, Myra Hess).

The orchestral portion of the Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have gotten very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a "*Phantasie* in A minor," which he was later to use as the first movement of his published Concerto. Apparently he moved only by stages toward the full, three-movement form. The "*Phantasie*" was composed between May and September, and must have been somewhat crowded in the composer's imagination between the abundant musical images which occupied him in that year. The First Symphony in B-flat pre-



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ceded, and the Symphony in D minor (in its first version) followed it, not to speak of smaller orchestral works. When the First Symphony was tried over in rehearsal by the Gewandhaus orchestra (August 13), Clara took the occasion to play through the new *"Phantasie"* with the orchestra as well. Although the returning echoes from the empty hall somewhat dampened her ardor, she played it twice, and thought it "magnificent." She wrote in her diary: "Carefully studied, it must give the greatest pleasure to those that hear it. The piano is most skilfully interwoven with the orchestra – it is impossible to think of one without the other." The publishers were not of this mind, and rejected the proffered manuscript.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concert Allegro," as he had intended to call it, by adding an Intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has finished his concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra."

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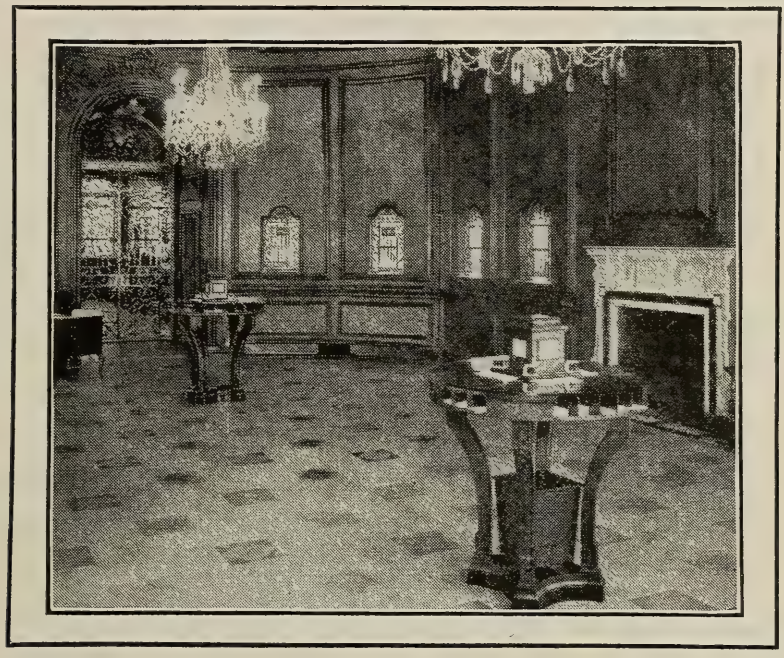


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The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, December 4, 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day, 1846 – Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in this present century of rhythmic complexity. When the Concerto was performed by Clara at Vienna just a year later (January 1, 1847) Schumann conducted, and again things did not go so well. Hanslick wrote: "The attendance was very moderate, the applause cool, and apparently expended on Clara alone. The piano concerto and the symphony found but slight approbation." Schumann's conducting, from most contemporary reports, was hardly of the sort to illuminate even his own music. Joachim, Schumann's loyal friend, has told several instances of his incapacity to more than beat the measure. He had an altercation with

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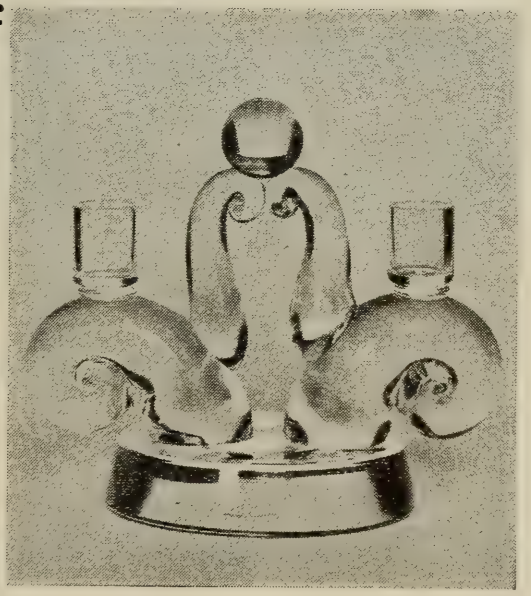
a drummer, at a rehearsal of his concerto, and when the drummer resented his reproach about a mistake in the count, he was angry, and said: "That is impertinent." This was the usual end of any attempt to straighten out a difficulty. Once when he could not manage the entrance of the horns at the proper place, he turned around helplessly to Joachim at the first desk and said, "They don't come in!" Opening the score of one of his own symphonies, he stood with baton raised, not knowing how to start the orchestra. Joachim, who was concert master, gave the proper signal to the players, and Schumann followed on with a smile of relief.

In creative matters at least, Schumann knew his own mind, and kept to his steadfast purpose. When he made a youthful attempt at a concerto in 1839, he wrote to Clara: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos — I must plan something else." Schumann never abandoned this early concept of what a concerto should be. Clara learned much from him, and her first lesson was that she must not expect from her husband piano music "for virtuosos." Even in their early friendship, shallow display pieces of the period had a grudging place upon her programmes, and at length gave way altogether to such composers as Bach, Beethoven, Chopin,

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and of course Schumann. Just before Robert completed his concerto she began to study a concerto of Henselt. While she might have taken it up eagerly a few years earlier, she now found it a sterile attempt at "brilliance" which succeeded only in being "laborious, far-fetched, and patched together." She also wrote, "There is not a single beautiful, fresh motive in it," missing qualities her husband had trained her to look for, and with which his genius abundantly provided her.

Schumann was indeed true to his best style in this concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to wood wind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide, is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and *andante* section of the first movement. The brief *intermezzo* (*andantino grazioso*) with its light staccato opening and its charming second theme inseparably associated with the 'cellos that

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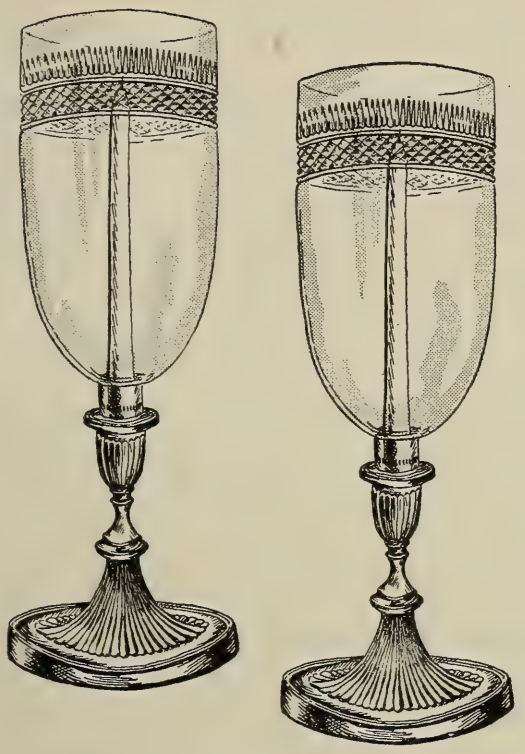
sing it, leads directly into the final rondo (*allegro vivace*), whose brilliance is joyous and exuberant, without a trace of hard glitter.

The first movement, having been composed as an independent fantasia, does not have the formal lines of a regular first movement of a classical concerto, as Professor Donald Francis Tovey has pointed out in his "Essays in Musical Analysis":

"The orchestra makes no attempt to muster its forces for its own full connected statement of the themes. At the climaxes it bursts out with a short triumphant passage in the manner of a *ritornello;* but for the most part it behaves very much as the strings behave in Schumann's quintet: though it has far more colour, and is, for all its reticence, much above Schumann's normal achievement in its purity and brightness of tone.

"The energetic introductory figure which leads to the first theme is to be used once in the development. After the pianoforte has answered the plaintive cantabile theme [oboe], the second subject [clarinet] is made of a broad stream of impulsive melody derived from the [oboe theme]. There is a dramatic change of key to A-flat, in which remote region a pianoforte gives out an altogether new version of the first theme in slow 6-4 time, in the tenderest of dialogues with the orchestra. When this comes to its natural close, the pianoforte breaks abruptly into the original figure and tempo, and then proceeds to

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work up the oboe figure in an impassioned stream of melody joined by more and more of the orchestra, and driving irresistibly through a wide range of key until at last it resigns itself in a solemn close into the main theme in the home tonic.

"From this point the recapitulation follows its normal course until the point where the orchestra is to break in with its *ritornello.* But here the pianoforte goes on playing through it, and soon breaks its way into an unaccompanied cadenza. A triumphantly paradoxical feature of this very happy outburst of apparently extempore eloquence is that its themes happen to be entirely new until, at last, the oboe figure appears below a long trill. Then the threads, new and old, are gathered together, and the orchestra re-enters with this figure marching at the double, in 2-4 time. Much passion lies suppressed in the gallant spirit of this march, which approaches, makes its climax, and recedes into romantic distance, until at last it flashes out in an abrupt end.

"Whatever Schumann may have felt about this fantasia in 1841, his instinct was true when in 1845 he recognized that it was only the first movement of a larger work. The slow movement is of the very centre of Schumann's most intimate and tender vein; childlike in its gently playful opening, while in its sustained, swinging second theme it attains a beauty and depth quite transcendent of any mere prettiness,

(*Continued on page 604*)



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The first season of the Berkshire Music Center, that of 1940, will comprise the six weeks beginning Monday, July 8, and ending Sunday, August 18. The last three weeks will coincide with the Berkshire Symphonic Festival, which will be an integral part of the Berkshire Music Center and constitute the artistic climax of the season.

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The Institute will include a select class in Orchestral Conducting under the personal direction of Dr. Koussevitzky; an orchestra of technically competent players who, with the help of leading members of the Boston Symphony Orchestra, will study and per-

form a selection of orchestral and chamber works under Dr. Koussevitzky and others; a course in Opera Dramatics under the direction of Dr. Herbert Graf of the Metropolitan Opera Company; a course in Composition given by Messrs. Aaron Copland and Paul Hindemith; and seminars in Harmony and Counterpoint.

The Academy

In the Academy the main work will be carried on in general sessions devoted to singing, playing, and to lectures on music illustrated by the varied forces of the Center. These general lectures will deal broadly with the understanding of music, through the study of history, form and style, and the esthetic principles underlying the art. There will be lectures on the teaching of music, on education, and on the related arts. The lecturers will include Olin Downes and other members of the faculty, as well as the following guest lecturers: Archibald T. Davison, Carleton Sprague Smith, Randall Thompson, and Augustus D. Zanzig. There will be constant participation in music through playing or singing by every member of the school. The Academy Chorus, conducted by G. Wallace Woodworth of Harvard University, will sing a number of works drawn widely from choral literature, and will prepare the B minor Mass of Bach for performance with the Boston Symphony Orchestra under Dr. Koussevitzky during the last week of the Festival. The Academy Orchestra will be open to all students playing orchestral in-

struments, and will prepare two programs for performance, besides having practice in the sight-reading of appropriate works. Groups will also be formed for practice in Chamber Music and Folk-Dancing. There will be special classes in choral conducting under the direction of Professor Woodworth, and in school music under the direction of Mr. Howard Abell, of Milton Academy.

The Berkshire Symphonic Festival

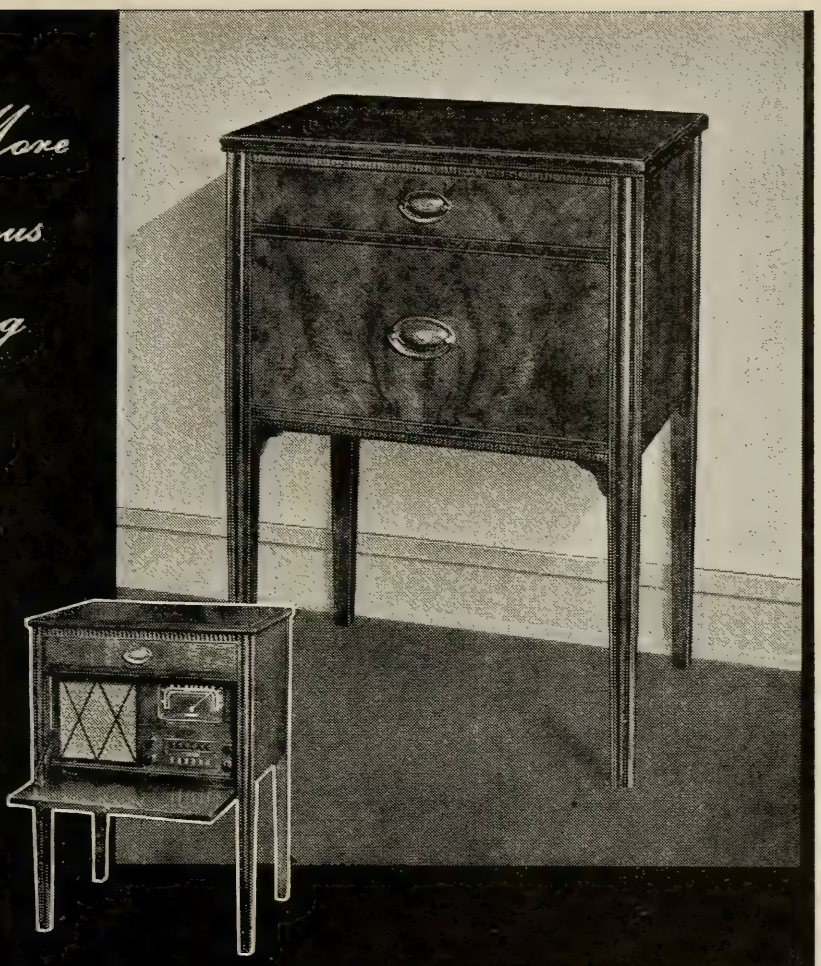
The Festival, one week longer than in previous years, with three concerts each week, or nine in all, given by the Boston Symphony Orchestra under the leadership of Dr. Koussevitzky, is expected to draw, as in previous years, thousands of music lovers from all parts of the United States and Canada.

All students of the Berkshire Music Center will have reserved seats for the nine Festival concerts of the Boston Symphony Orchestra and will be allowed to attend rehearsals of the Orchestra.

Tickets for reserved seats are available to the public for the whole series, for each week, or, as space permits, for each concert.

Those wishing more detailed information and particulars about the curriculum, registration and fees, scholarships, living accommodations, and also applications for tickets to the Festival, may apply for a prospectus to the Berkshire Music Center, Symphony Hall, Boston, Massachusetts.

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JOSEF CASIMIR HOFMANN was born in Podgorze, near Cracow, Poland, January 20, 1876. His parents were both professional musicians: his father was a pianist, a conductor, a composer of operettas, and a teacher at the Warsaw Conservatory; his mother was a singer. Josef and his sister when still in their babyhood were both developed as piano prodigies by their father. The boy made his first public appearance at the age of six, and was brought before Anton Rubinstein, who became greatly interested in him. At nine, Josef started upon his first concert tour of Europe, and at eleven (November 29, 1887) he made his American début at the Metropolitan Opera House in New York, an event which was recalled in his jubilee appearance in the same auditorium fifty years later. After forty concerts in America in close succession, including ten in Boston, the boy of eleven was withdrawn from a professional career for further development, means being provided on condition that he did not appear in public again until he was eighteen. He studied piano with Moszkowsky. At sixteen he became the only private pupil of Anton Rubinstein, for two years and a half. In the autumn of 1894 he resumed the giving of concerts in public, and in 1896 returned to play in America. He gave recitals in Music Hall, Boston, March 28, and April 21, 1898, and in Sym-

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phony Hall on March 6, 1901. Mr. Hofmann became head of the Piano Department of the Curtis Institute of Music in Philadelphia in 1924, and acted as its Director from 1926 to 1938.

He has composed a large number of works for piano solo, a Symphony in E, "Chromaticon" (a "symphonic duologue" for piano and orchestra) and "The Haunted Castle," a symphonic narrative. In the years 1915 to 1919, he published a number of works under the pseudonym Michel Dvorsky. He wrote several piano concertos which have not been published. His book "Piano-Questions Answered" was published in 1909, and "Piano-Playing, with Piano-Questions Answered" in 1914.

At his début with the Boston Symphony Orchestra, November 30, 1901, he played Rubinstein's Concerto in D minor. He played the same concerto December 16, 1910. He has also played with this orchestra Beethoven's Fourth Concerto (Pension Fund concert, April 9, 1911); Chopin's Concerto in F minor (January 5, 1912); Schumann's Concerto (December 12, 1913); Chopin's Concerto in E minor (December 20, 1918); and Beethoven's Fifth Concerto (February 17, 1922). He played Beethoven's Fifth Concerto with this orchestra in its Beethoven Festival at Washington, D.C., December 5, 1930.



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ENTR'ACTE

CHOPIN AND HIS ENGLISH PUBLISHER

By HENRY COATES

(Reprinted from the *Musical Times* (London), December, 1939)

"JOUEZ-MOI *votre second soupir — j'aime beaucoup vos cloches.*" This request, so Chopin declared in a letter to his friend Grzymala, was often made to him whenever, during that last visit to England in 1848, shortly before his death, he found himself in a drawing-room.

There may be some who have been puzzled as to the identity of this popular *"second soupir,"* for the usual catalogue of Chopin's works makes no mention of it. Nevertheless, together with many another curious title it figured in the first English edition of Chopin's compositions, issued during the 'thirties and the 'forties of the last century. The fortunate persons who were present whenever Chopin complied with the above-mentioned request would have heard him play the familiar G major Nocturne of *Op.* 37, which with its companion work of the same Opus number was published here as *"Les Soupirs."* (The reference to *"cloches"* is apparently because of a fancied resemblance to bell effects in the second theme of the G major Nocturne.)

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But even these flights of imagination are surpassed by some of the titles furnished for other works. The B minor Scherzo figured as *"Le Banquet,"* the F major Ballade as *"La Gracieuse,"* and the one in G minor as *"La Favorite."* The last-named title also did duty for two sets of Polonaises, issued as *"Les Favorites."* With some of Wessel's titles one can hardly quarrel; for example, the little



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E-flat Rondeau (*Op.* 16) catalogued as *"Rondo élégant,"* the E-flat major waltz (*Op.* 18) as *"Invitation pour la Danse,"* and above all the description of the Mazurkas as *"Souvenirs de la Pologne."* They are indeed that.

It need hardly be said that Chopin protested angrily at such unauthorized titles being associated with his music, particularly as this English edition was described as being "under the immediate superintendence of the composer." Matters came to a head when Wessel bestowed the name of *"Les agréments au salon"* upon one piece, which Chopin says was either the second Impromptu or one of the waltzes, he was not sure which. One cannot identify it now, as apparently Wessel was forced to withdraw the offending name at once, Chopin having threatened to withhold any further publishing rights. Wessel pointed out, probably with some reason, that only by using these fanciful titles could he hope to sell the music to the English dilettanti of that day. Chopin eventually allowed him to continue his English edition, but from this time onward titles were not permitted on any further publications. An exception seems to have been made in the case of the Mazurkas, for these continued to be issued under the title previously employed – *"Souvenirs de la Pologne."*

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bringing out at a time when musical culture was at a somewhat low level in England a complete edition of Chopin's works from *Op.* 1 to *Op.* 64. The composer (who, for all his sensitiveness as an artist, was not a bad hand at a business bargain) had succeeded in selling his very earliest pieces to Wessel – the Rondo in C minor (*Op.* 1) written at the age of fifteen and somewhat prematurely described as *"Adieu à Varsovie"* (for Chopin did not leave the Polish capital until four years later), the Variations on *"Là ci darem"* (*Op.* 2) issued as *"Hommage à Mozart,"* the *"Introduction et Polonaise brillante"* (*Op.* 3) written for 'cello and piano, but published here as *"La Gaîté,"* for piano solo, and the *"Rondo à la Mazur"* (*Op.* 5) masquerading as *"La Posiana,"* or "The Maid of Posen."

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SYMPHONY NO. 3, IN F MAJOR, *Op.* 90

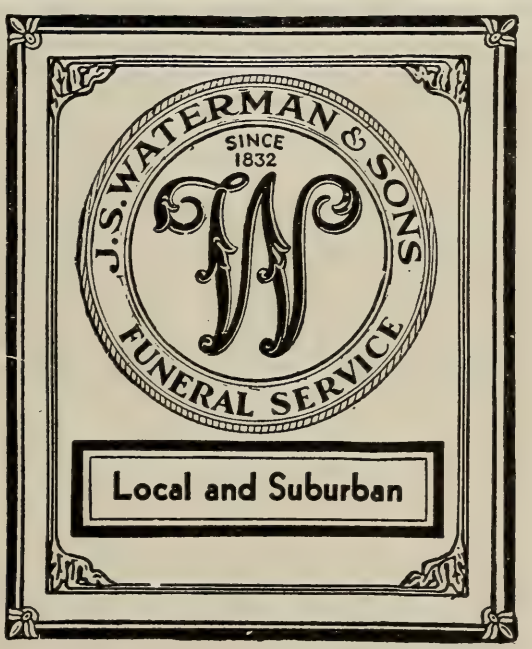
By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by this Orchestra, under Wilhelm Gericke, on November 8, 1884. The most recent performance at these concerts was on December 31, 1937.

The Symphony is scored for two flutes, two oboes, two clarinets, two bassoons and contra-bassoon, four horns, two trumpets, three trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second, before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year.



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Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "Wagner-Bruckner *ecclesia militans,*" whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same programme. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of $9,000), it was performed far and wide.

If the first success of the Third Symphony was in some part a *succès d'estime,* the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, Brahms seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-continent dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig;* his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive,

sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.

"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's recent "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly re-

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peated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,' " * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto,* which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate *'Moll-Dur'* nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the *'Dur-Moll'* mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffler: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad? Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

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conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably dubbed it a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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FRIDAY AFTERNOON, February 2, *at* 2:30 *o'clock*

SATURDAY EVENING, February 3, *at* 8:15 *o'clock*

TAUNO HANNIKAINEN, *Conducting*

Handel.....Concerto Grosso for String Orchestra in D minor, *Op.* 6, No. 10

Overture — Allegro — Air — Allegro moderato — Allegro

Beethoven.....Overture to "Leonore" No. 3, *Op.* 72

Sibelius......"En Saga," Tone Poem, *Op.* 9

Sibelius....."Lemminkainen's Homeward Journey," *Op.* 22

(First performances at these concerts)

INTERMISSION

Sibelius.....Symphony No. 1 in E minor, *Op.* 39

I. Andante ma non troppo; allegro energico
II. Andante ma non troppo lento
III. Allegro
IV. Finale (Quasi una Fantasia): Andante; Allegro molto

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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[Fifty-ninth Season, 1939–1940]

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ZIGHERA, A.
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VONDRAK, A.
DUFRESNE, G.
JUHT, L.
GREENBERG, H.
FRANKEL, I.
GIRARD, H.
PROSE, P.
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SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, JANUARY 29, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, JANUARY 30, *at* 3 *o'clock*

RICHARD BURGIN, *Conducting*

MOZART.....Overture to "The Marriage of Figaro"

BRAHMS.....Concerto for Violin in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro ben marcato

INTERMISSION

PROKOFIEFF......"Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

STRAUSS....."Don Juan," Tone Poem (after Lenau), *Op.* 20

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Algiers, 1938
Antwerp "Iris," 1933
Boston, 1935, 1936
Brussells, 1935
Buffalo, N.Y., 1935
Cape of Good Hope, 1936
Chicago Camera Chemists, 1938, 1939
Debrecen, Poland, 1938
Genth, Belgium, 1937
Karlsbad, 1936
London, England, 1934
Los Angeles, All-American, 1932
Los Angeles, Pictorialists, 1936
Madrid, Spain, 1932
Milan, Italy, 1932
Monaco, 1937 (By invitation)
New Hampshire, 1939
New Orleans, 1936
Philadelphia Miniature, 1935
Pittsburg, 1930
Preston, England, 1935
Rhode Island, 1937
San Antonio, Texas, 1938
San Diego, California, 1935
Scottish National, 1933, 1936
Spa, Belgium, 1936, 1937 (By invitation)
St. Petersburg, Florida, 1938
St. Joseph and Benton Harbor, Michigan, 1937, 1938, 1939
Toronto, 1934, 1935, 1936, 1937
Wolverhampton, England, 1933
Zaragoza, Spain, 1933, 1935

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Concerto No. 2 (Jascha Heifetz, Soloist) Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
"Peter and the Wolf" Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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Symphony Hall wishes to call the attention of the Friday afternoon concert-goers to the lunch room on the Second Balcony (stage end, left). Light lunches and refreshments will be served between 1:30 and 2:30, and during the intermission.

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Thursday	Evening	Feb. 8 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Feb. 9 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 10 at 8.15	Symphony Hall	Boston
Tuesday	Evening	Feb. 13 at 8.30	Municipal Auditorium	Springfield
Wednesday	Evening	Feb. 14 at 8.15	Academy of Music	Philadelphia
Thursday	Evening	Feb. 15 at 8.30	Academy of Music	BROOKLYN
Friday	Evening	Feb. 16 at 8.45	Carnegie Hall	New York
Saturday	Afternoon	Feb. 17 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Feb. 20 at 8.30	Metropolitan Theatre	Providence
Friday	Afternoon	Feb. 23 at 2.30	Symphony Hall	Boston
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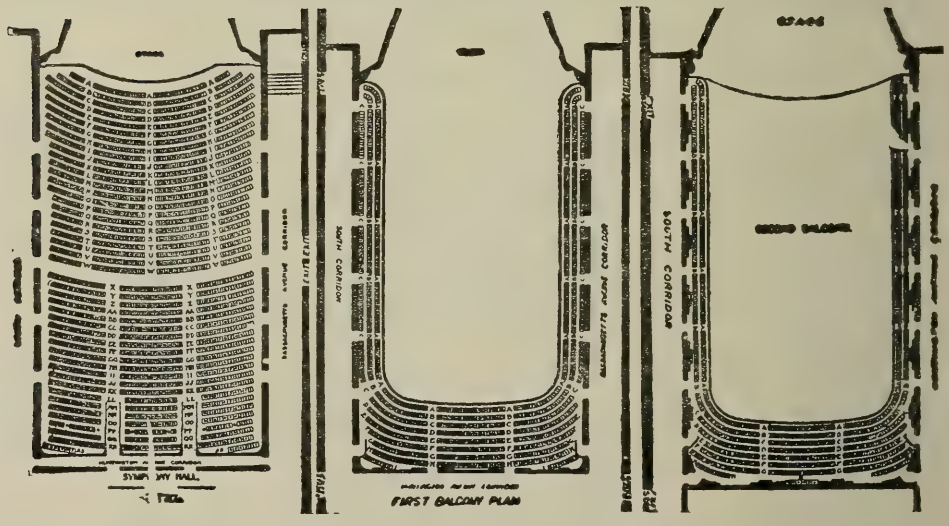
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FIFTY-NINTH SEASON, 1939–1940

CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Fourteenth Programme

FRIDAY AFTERNOON, FEBRUARY 2, *at* 2:30 *o'clock*

SATURDAY EVENING, FEBRUARY 3, *at* 8:15 *o'clock*

TAUNO HANNIKAINEN, *Conducting*

HANDEL.....Concerto Grosso for String Orchestra in D minor, *Op.* 6, No. 10

Overture — Allegro — Air — Allegro moderato — Allegro

BEETHOVEN.....Overture to "Leonore" No. 3, *Op.* 72

SIBELIUS.....“En Saga,” Tone Poem, *Op.* 9

SIBELIUS.....“Lemminkäinen's Homeward Journey,” *Op.* 22

(First performances at these concerts)

INTERMISSION

SIBELIUS.....Symphony No. 1 in E minor, *Op.* 39

I. Andante ma non troppo; allegro energico
II. Andante ma non troppo lento
III. Allegro
IV. Finale (Quasi una Fantasia): Andante; Allegro molto

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TAUNO HANNIKAINEN

Tauno Hannikainen was born in Jyväskylä, Finland, February 26, 1896. His parents were both teachers of music, his father a composer. Tauno and his three brothers have all become professional musicians. He began his career as a 'cellist, having studied with Ossian Fohrström in Helsinki, and André Hekking and Pablo Casals in Paris. Ilmari Hannikainen is a Professor at the Sibelius Academy in Helsinki, a prominent pianist and a composer. Arvo Hannikainen is the Concertmaster of the Helsinki Symphony Orchestra. Väinö Hannikainen is the first harpist of the same orchestra, and likewise a composer.

Tauno Hannikainen, after continuing and completing his musical education in Helsinki, Paris, Berlin and Vienna, formed a trio with his brothers Ilmari and Arvo, for many chamber music recitals in Finland and on the Continent. He entered the University at Helsinki in 1914, but gave up his studies two years later to become 'cellist in the Helsinki Orchestra, remaining until 1919. He conducted at the Finnish State Opera in Helsinki, from 1922 to 1927, and was then appointed the conductor of the orchestra in Turku (Åbo), a position which he has held from that time.

Mr. Hannikainen has appeared as guest conductor in Stockholm,

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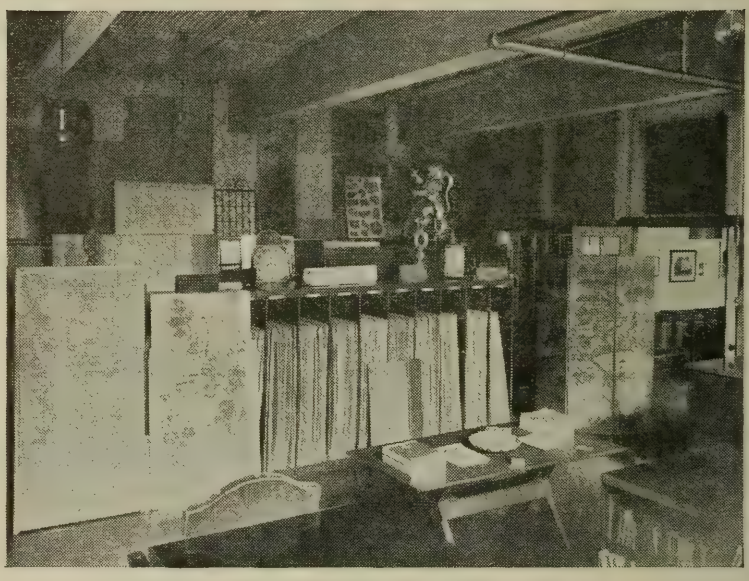
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Berlin, Leipzig, Warsaw, Riga and other cities. He came to this country in the spring of 1938, appearing as guest at a concert of the Pops Orchestra in Boston on June 20, in commemoration of the 300th anniversary of the arrival in Delaware of the first Finnish and Swedish settlers in America. He conducted the Second Symphony of Sibelius.

Mr. Hannikainen had made engagements to conduct orchestras in London, Paris, and Warsaw this season. He has been excused from civilian guard duty by his government for the duration of his present visit to America.



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CONCERTO GROSSO, *Op.* 6, No. 10, IN D MINOR

By GEORG FRIDERIC HANDEL

Born at Halle, February 23, 1685; died at London, April 14, 1759

Handel composed his set of twelve *concerti grossi* for strings between September 29 and October 30, 1739. A notice in the *London Daily Post* on October 29 read: "This day are published proposals for printing by subscription with His Majesty's royal license and protection, Twelve Grand Concertos in seven parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers two guineas. Ready to be delivered by April next. Subscriptions are taken by the author at his house in Brook Street, Hanover Square." The Concertos were published in the following April, and performed at the Theater Royal in Lincoln's Inn Fields.

The most recent performance of this concerto at the Friday and Saturday concerts of this orchestra was on December 22, 1938.

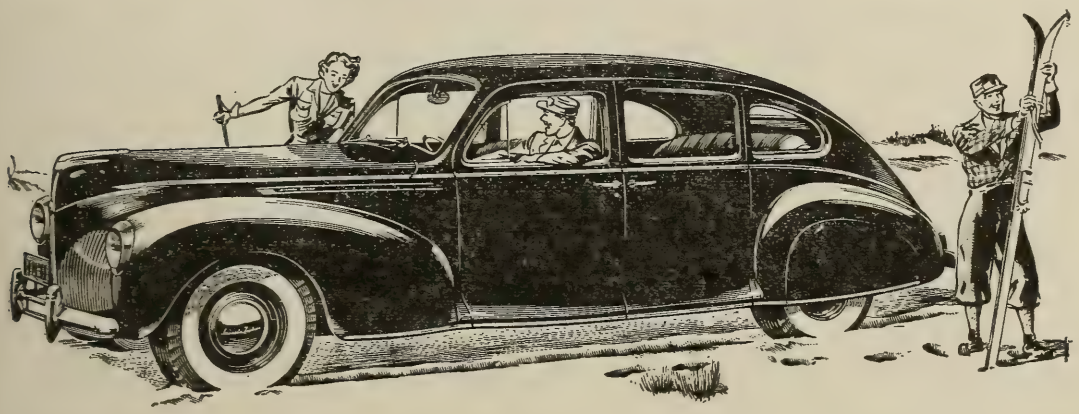
In the performance of last season, the edition of Seiffert was used.

Mr. Hannikainen uses the score in its original form, restoring the harpsichord continuo as part of the concertino.

IN 1739, twenty years after Bach composed his Brandenburg concertos, Handel in London wrote these *concerti grossi*. Both composers based their style upon Italian models, whence instrumental music all



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derived at that time. Both knew their Corelli and Vivaldi: Handel had consorted with the former at Rome, and Bach had carefully copied the works of the latter. Yet it takes no dissertation to show how very different are the orchestral concertos of the *Capellmeister* at Cöthen, and of the magnificent musician then so familiar in London's theatres, who may almost be said to have composed before his public. Purists have praised the carefully wrought three movement form of Bach to the detriment of Handel's in four or six movements, "oscillating between the suite and the sonata, with a glance toward the symphonic overture." "It is this for which the theorists blame him," writes Romain Rolland,* one of Handel's most persuasive champions, "and it is this for which I praise him. For he does not seek to impose a uniform cast on his thoughts, but leaves it open to himself to fashion the form as he requires, and the framework varies accordingly, following his inclinations from day to day. The spontaneity of his thought, which has already been shown by the extreme rapidity with which the *Concerti* were composed – each in a single day at a single sitting, and several in a week – constitutes the great charm of these works. They are, in the words of Kretzschmar, grand impression pictures, translated into a form, at the same time precise and supple, in which the least change

* "Handel" by Romain Rolland, translated by A. Eaglefield Hull.

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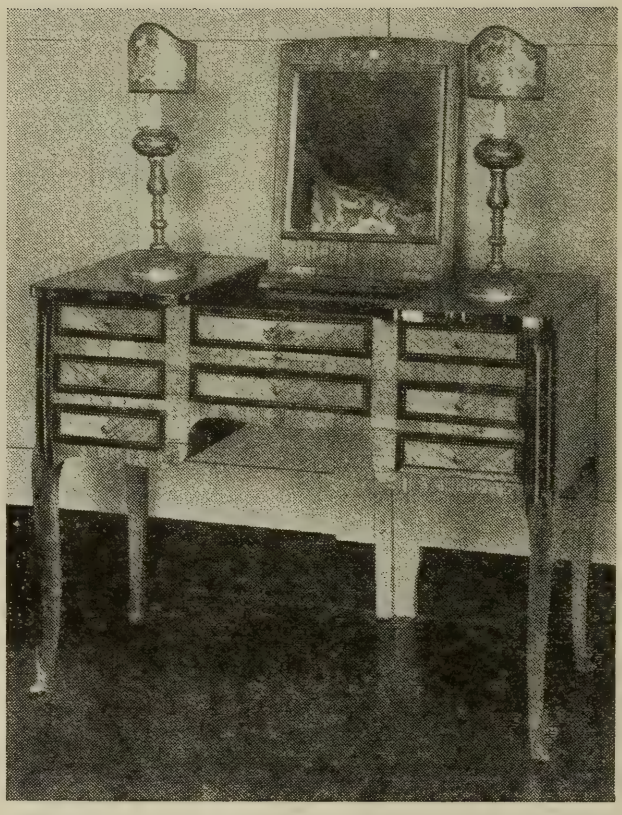
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of emotion can make itself easily felt. Truly they are not all of equal value. Their conception itself, which depended in a way on mere momentary inspiration, is the explanation of this extreme inequality."

Indeed Handel turned out his concertos with great fluency. Besides the twelve *concerti grossi* there were six with wind instruments, hautboy concertos they were called, and three sets of six with organ, mostly composed in this period which was profuse in operas and oratorios ("Saul," "Israel in Egypt," and his setting of Dryden's "Ode for St. Cecilia's Day," were of 1739). Concertos were looked for and applauded between the parts of the oratorios, Handel presiding at the organ, or clavicembalo. Other musicians lost no opportunity to make use of them at their performances, and Charles Burney said of Handel's organ concertos: "public players on keyed instruments, as well as private, totally subsisted on these concertos for nearly thirty years." The composer published the *concerti grossi* by subscription in the following year — "at two guineas the twelve," wrote Burney.

How the musicians were placed at a typical Handelian performance may be reconstructed from old prints and descriptions. Handel presided at the harpsichord, establishing the tempi with his thorough-bass. Grouped about him, and directly under his eye, were the soloists, called the *Concertino,* consisting in the *concerti grossi* of two violins and



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'cello, who in turn must control the body of the orchestra, the *ripieno* or *concerto grosso,* for this larger group was directly behind the seated Handel. Romain Rolland (with Volbach) saw a possible advantage in this arrangement. "In place of the quasi-military discipline of modern orchestras, controlled under the baton of a chief conductor, the different bodies of the Handelian orchestra governed one another with elasticity, and it was the incisive rhythm of the little Cembalo which put the whole mass into motion. Such a method avoided the mechanical stiffness of our performances. The danger was rather a certain wobbling without the powerful and infectious will-power of a chief such as Handel, and without the close sympathy of thought which was established between him and his capable sub-conductors of the *Concertino* and of the *Grosso.*

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OVERTURE TO "LEONORE" NO. 3, *Op.* 72

By LUDWIG VAN BEETHOVEN

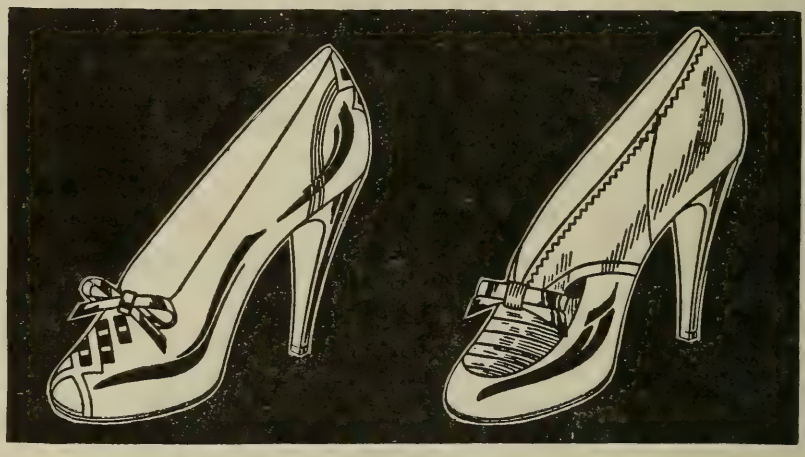
Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The third "Leonore" Overture was composed in the year 1806 for the second production of "Fidelio" in Vienna.

The overture is scored for two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The last performance in this series was January 21, 1938 (Daniele Amfitheatrof, conductor).

WITHIN a few weeks of his death, Beethoven extracted from his confusion of papers the manuscript score of his opera "Fidelio" and presented it to Schindler with the words: "Of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me." The composer spoke truly. Through about ten years of his life, from 1803 or 1804, when he made the first sketches, until 1814 when he made the second complete revision for Vienna, he struggled intermittently with his only opera, worked out its every detail with intensive application. They were the years of the mightiest products of his genius. Between the "Fidelio" sketches are the work-



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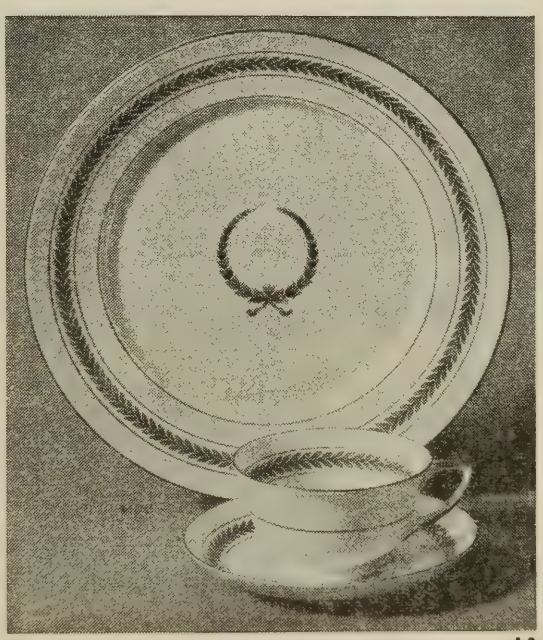
ings out of the Fourth through the Eighth symphonies, the "Coriolanus" Overture and "Egmont" music, the Fourth and Fifth piano concertos, the Violin Concerto, the Razoumovsky Quartets. Into no one of these did he put more effort and painstaking care than he expended upon each portion of the opera, constructing it scene by scene in the order of the score, filling entire books with sketches. He was struggling first of all, of course, with his own inexperience of the theatre, the necessity of curbing his symphonic instincts and meeting the demands of that dramatic narrative which singers and "action" require.

The record of Beethoven's revisions is largely the modification of his first fulsome conception to the ways and practicabilities of the stage. The record of the four complete overtures which he wrote for the opera show a very similar tendency. For the first production of "Fidelio" in Vienna, November 20, 1805, Beethoven wrote the superb overture which later came to be known as "Leonore No. 2."*

* Beethoven greatly preferred the title "Leonore," which was the title of the French text of Bouilly (*"Leonore, ou l'Amour Conjugal"*) from which Joseph Sonnleithner had written the German libretto for Beethoven as *"Fidelio, oder die eheliche Liebe."* "Leonore" was considered ill-advised in that Paër had produced a piece of the same name (pirated, as was Sonnleithner's text, from Bouilly), in Dresden, even while Beethoven was in full process of composition. He tried more than once in vain to have the title "Leonore" restored.

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When he rewrote the opera for its second production in the year following, he was urged to modify the overture, which had proved too difficult in parts for the wood wind players of the theatre orchestra. Beethoven did indeed rewrite the overture but, absorbed in his subject, he seems to have forgotten to make it simpler, either to play or to understand. He retained its essential matter, but gave it different stress, a greater and more rounded symphonic development. The result was the so-called "Leonore No. 3." When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera, and he accordingly wrote a typical theatre overture, soon permanently known as the "Fidelio" overture, since it was publicly accepted and became one with the opera. There remains to be accounted for the so-called Overture to "Leonore No. 1." This was discovered and performed the year after Beethoven's death, and it was immediately assumed that this was an early attempt, rejected by Beethoven in favor of the one used at the initial performance. Erich Prieger accepted this belief, based upon his own researches in restoring the different versions of the opera, and upon the assertion of Schindler that Beethoven tried over an overture at Prince Lichnowsky's house in 1805, and put it aside as

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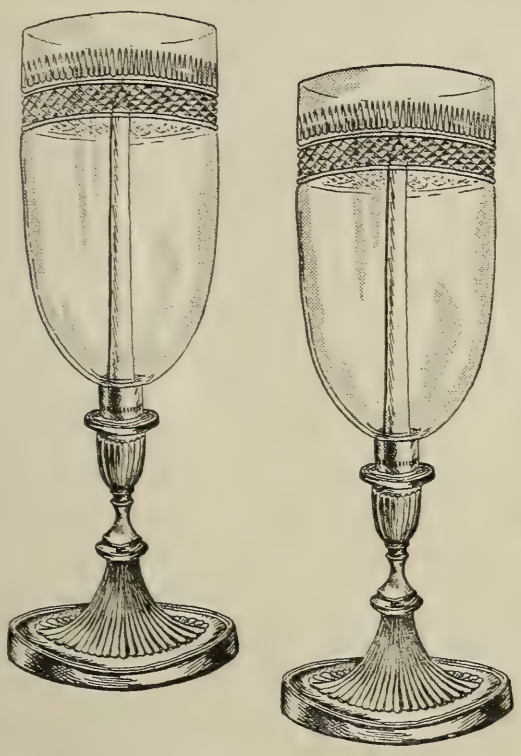
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"too simple." However, Seyfried put forth the upsetting theory that this posthumous overture was the one which Beethoven wrote for an intended performance at Prague in 1808, a performance which never took place. Nottebohm, studying the sketches, agreed with him, and the judicious Thayer, supporting them, created an authoritative front which prevailed for a long time. This of course would place the debated overture as the third in order, a point of view highly embarrassing to those who had set forth the evolution of the three overtures from the simpler "No. 1." Of more recent writers, Paul Bekker (1912) is inclined to believe that the "No. 1" is after all the early work it was originally supposed to be, and Romain Rolland (1928) takes the same stand, citing as additional authority Josef Braunstein's "excellent work, *Beethoven's Leonore-Quvertüren, eine historisch-stilkritische Untersuchung (1927)*, which enables us at last to correct the errors in which, following Seyfried and Nottebohm, criticism had become entangled." This is a convenient theory, supported by the character of the music itself, and dispelling the rather lame arguments that Beethoven could have shortly followed his magnificent "No. 3" with such a compromise, whether for the limitations of the Prague theatre orchestra, or for any other reason. The "Fidelio" Overture which he wrote in 1814 was no compromise, for it had no tragic pretensions. It was a serviceable theatre overture, preparing the hearer for the opening scene of Marcellina with her ironing, and her preposterous suitor.

The Overture to "Leonore" No. 3 retains all of the essentials of its predecessor, Leonore No. 2. There is the introduction, grave and songful, based upon the air of Florestan: *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (*allegro*) in both cases, rises from a whispering *pianissimo* to a full proclamation. The section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). There follows a full *reprise,* a reversion to the dictates of symphonic structure which Beethoven had omitted in his second overture. Now he evidently felt the need of a full symphonic rounding out, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. Wagner reproached Beethoven for this undramatic *reprise.** But the subject had developed in Beethoven's imagination to a new and electrifying potency. The fanfare, simplified and more effectively introduced than in the previous version, is now softly answered by the joyful theme of Florestan and Leonore, used at this point in the opera. The composer, with that ability to sustain a mood which is beyond analysis, keeps the feeling of suspense, of mounting joy, which

* *"Uber Franz Liszts symphonische Dichtungen,"* 1857.



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allows the listener no "let-down" before the triumphant climax of the coda. The air of Florestan is worked in at the end of the *reprise,* but in tempo as the music moves without interruption to its greatly expanded and now overwhelming coda. The overture in this, its ultimate form, shows in general a symphonic "tightening" and an added forcefulness. The introduction eliminates a few measures as compared with the "No. 2," the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the *reprise* and enlarging the coda.

Romain Rolland (in his invaluable study of "Leonora" in "Beethoven the Creator") weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera. He had inclined to the opinion of many that it would overshadow its surroundings and "sate the ear with a banquet of C major before the C major orgy of the finale." Having heard it thus played, however, at the centennial performances in Vienna, he "realized the tremendous effect of the symphonic No. 3 spreading itself out like a triumphal arch between the love-duet in the prison and the final choral and popular apotheosis in the broad daylight. . . . Placed there, the over-

(*Continued on page 650*)



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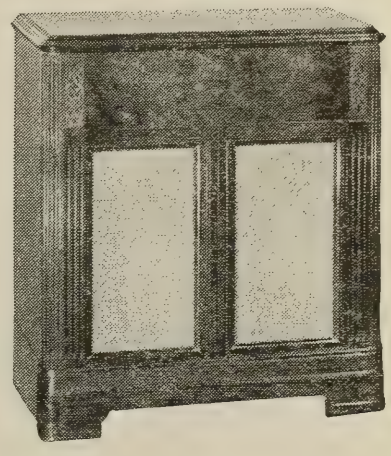
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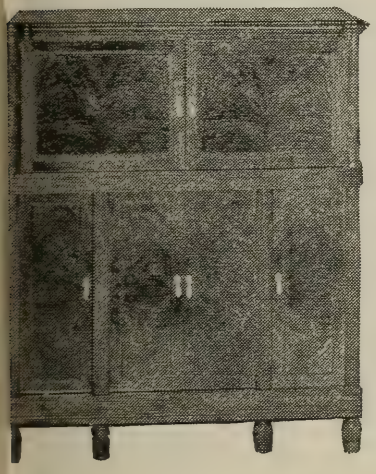
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ture reveals the veritable drama that Beethoven wished to write, and in spite of his epoch, has written."

"Neither the first nor the second," he finds, "is suitable as an introduction to the opera. They are both too gigantic: they crush the earlier scenes; how can we descend from these epics to the babblings of the gaoler's family? The No. 4, in E major, is more complaisant; it introduces us into Florestan's prison by the service stairs. It is intended for the bourgeois first act, but without contradicting the general sense of the opera; Beethoven the lion has donned the skin of the Singspiel. As regards the No. 2, I fear we must resign ourselves to this; it is too complete a drama in itself; it would only be a duplication of the other drama; it suffices by and for itself.

"But the No. 3 is another matter. This is not, like the No. 2, a summary of the action: it is its lyrical efflorescence, its transposition to an inward stage; or, to employ a metaphor that is the antithesis of this and is perhaps more exact, it is the roots of the drama in the universal soul. To fill this rôle the ancients had the tragic Chorus; but they lacked the superhuman means of the modern symphony — those Choruses without words, those Oceanides of the orchestra that send their waves beating upon Prometheus' rock."

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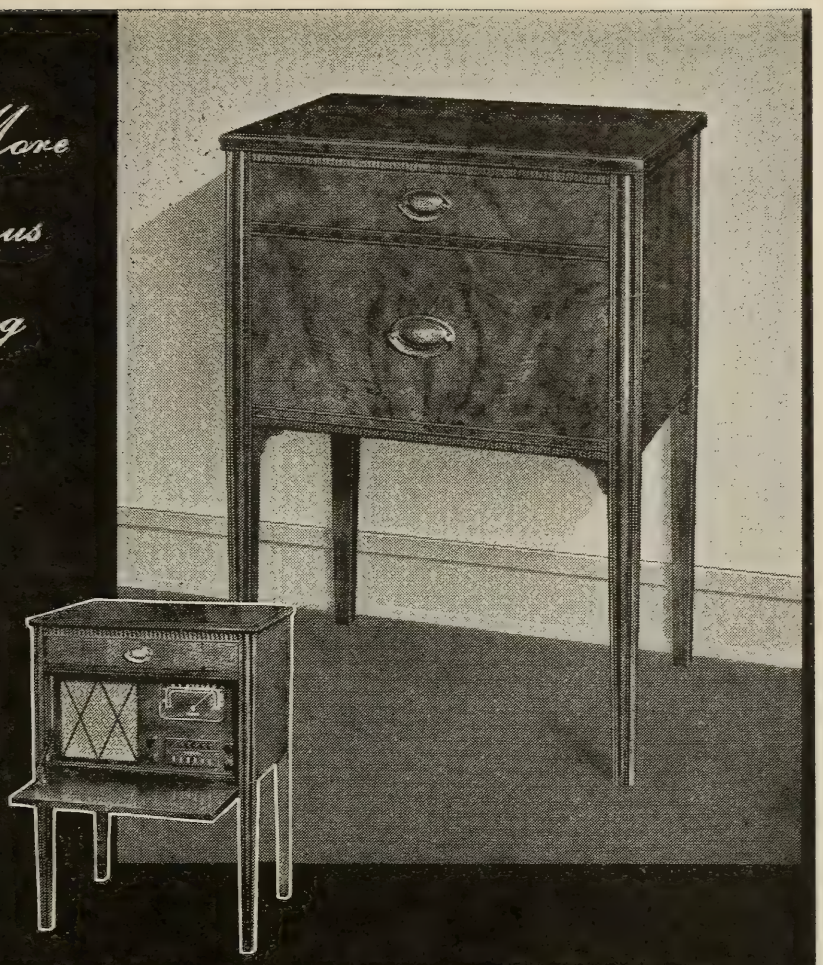
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"EN SAGA," TONE-POEM FOR ORCHESTRA, *Op.* 9

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"A Saga," composed in 1892, was first performed at Helsinki, February 16, 1893, under the direction of the composer. Published in 1903, it was first performed in the United States by the Chicago Orchestra, under Theodore Thomas, April 29, 1904. The first performance and the only one at the Boston concerts of the Boston Symphony Orchestra was on March 5, 1910, when Max Fiedler conducted.

The orchestration is as follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, bass drum, cymbals, triangle, and strings.

"EN SAGA" was the first purely orchestral composition of Sibelius. The only large work which antedated this was his *"Kullervo,"* of 1892, a "symphony" in five movements for chorus and orchestra which has never been published.

"After the success of *'Kullervo,'* " writes Sibelius, as quoted in Ekman's biography, "Robert Kajanus once pointed out to me how desirable it was to have a piece by me in the regular repertory of the orchestra, written for the general public and not making too great demands upon their powers of concentration and comprehension. This would be an advantage both for the orchestra and for my popularity as a composer, Kajanus said. I was not at all disinclined to write a piece in a more popular style. When I got to work, I found that some notes I had made in Vienna were very suitable for adaptation."

There is another reference to the sketches made in Vienna by the youthful Sibelius. In conversation with his pupil Bengt de Törne, as reported in the book "Sibelius: A Close-Up," Sibelius once stressed the preciousness of the first impressions of youth. " 'Be careful,' he said, 'not to be spendthrift with the themes and musical ideas of your youth. They are the richest and best you will ever invent, and if you cannot give them at once their definite shape, they will later on form the basis of some of your happiest conceptions.' " "He thereupon told me," Mr. Törne continues, "how many times he had proved this for himself, and gave *'En Saga'* for an example. 'In your old age you will look back on the ideas of your youth, and you will perhaps be fortunate enough to find some of them in your sketchbooks quite forgotten amongst many other notes, and never used. Then you will take them up, and the ardor of your youth expressed in the themes themselves will be combined with the knowledge and experience acquired during a long musical career.' " *"En Saga"* indeed had this advantage of thematic freshness and orchestral experience. Since Sibelius noted



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his themes in Vienna in 1890 (first drafted as an octet for strings, flute and clarinet), composed *"En Saga"* in 1892 and 1893, and revised it in 1901, its composition may be considered to have covered more than a decade (and a very important one) of Sibelius' development.

"En Saga," while not fulfilling what may have been the expectations of Kajanus for a brilliant and conventionally effective orchestral piece, was strange and arresting enough to command the attention of those who heard it. Introduced on the continent by Busoni, the early protagonist of Sibelius, it soon went the rounds of concerts and presented a new composer and a new country, musically speaking, to the public of Europe. Indeed, for many years Sibelius was generally known almost exclusively by *"En Saga"* and two other of the many pieces which he happened to compose in the years following – "Finlandia" and the *"Valse Triste."*

"'En Saga,'" writes Cecil Gray, "is a work which can be placed alongside the musical products of any other country without having any need to fear from the comparison; it is the first work of its com-



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poser which one can unhesitatingly describe as a masterpiece. From the very opening bars with the mysterious, beckoning call of the horns, the bare, open fifths of the tremolos and arpeggios of the muted strings, the strident dissonances of the wood wind, right through to the catastrophic climax in the brass and the sombre, whispered close in the lower strings, the whole work is one of astonishing power and originality, quite unlike anything previously written by any other composer.

"One of the chief attractions of *'En Saga'* is the quite exceptional wealth of melodic invention that it reveals, at least three of the leading themes being of such outstanding beauty and distinction that any one of them alone would in itself be enough to make the fortune of a work. A peculiar feature of the texture is the unusually extensive employment of pedal-points. For example, on the first appearance of the third principal theme one finds no fewer than 82 consecutive bars of pedal for the double-basses, to say nothing of various other internal pedals at the same time, while a little farther on a sequence of 28 bars of held notes for the horns is followed without a break by one of 22 and another of 79 on the double-basses, and after only a few bars of respite by still another of 70. These are by no means isolated examples; on the contrary, it is no exaggeration to say that from

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beginning to end there is literally hardly a bar in the work without a pedal-point, with the exception of a passage for strings alone of some twenty bars or so about halfway through. It is this technical peculiarity that is primarily responsible for the dark, threatening, sombre tone-quality which gives such a distinctive character to the music."

It was probably *"En Saga"* which first established the fixed idea outside of Finland that the music of Sibelius and his country was perpetually wrapped in a sort of dull monochrome. Dr. Walter Niemann (for example), in his *"Die Musik Skandinaviens"* of 1906, wrote of the music of Sibelius in general:

"It is the music of a dreaming, melancholy, deep affliction; of ardent impetuous longing for the sun; of suppressed hope, of wilful boldness — a music of the tenderest, most intimate nature-poesy, in a style of the most refined type. It has in common with the rest of Scandinavian music the closely-knit, as we are used to say — 'short-breathed,' melody and fundamental melancholy, which latter, with Sibelius, generally takes at once the tone of a veiled, reflective mood of infinity, as it spreads over the poor country of the 'thousand lakes,' gilded by the magical and pale-shimmering midnight sun — over the endless, unvaried moor and forest and roaring waterfalls, with their short summer. One falls directly into the train of this mood in his *'Saga'*



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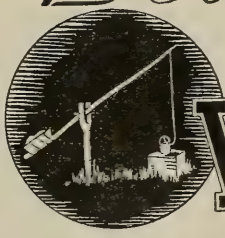
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Dr. Niemann's word pictures, re-read after many years, seem far more applicable to *"En Saga"* in particular than to Sibelius in general. Like the Finnish countryside which, we are told, is fair and inspiring, the music of Sibelius is far more often pierced with sunlight and the joyous affirmation of natural beauty than those to whom this music was a new apparition would have us believe.

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"LEMMINKÄINEN'S HOMEWARD JOURNEY," *Op.* 22,

LEGEND FOR ORCHESTRA

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"Lemminkäinen palaa Kotitienoille" was composed in 1896 and revised in 1900. The first performance was at Helsinki, April 13, 1896, when Sibelius conducted the *Orkesterförening* (Orchestral Union), as the orchestra of Helsinki was then called. His "Song of Spring" and the complete Lemminkäinen cycle each had a first hearing. "Lemminkäinen's Homeward Journey" was played at the concerts of the New York Philharmonic Society, February 1, 1902, and again October 23, 1938.

The orchestration calls for two piccolos, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, triangle, tambourine, bells, bass drum, cymbals and strings.

A PROJECT for an opera, begun in 1893, on the underworld of Finnish mythology, turned into the tone poem, "The Swan of Tuonela." Sibelius went on to compose three companion legends on the exploits of Lemminkäinen, the hero of the *Kalevala*. They were "Lemminkäinen and the Maidens," "Lemminkäinen in Tuonela," and "Lemminkäinen's Homeward Journey." He grouped the four tone poems as his Opus 22, and the last two of them, "The Swan of

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Tuonela" and "Lemminkäinen's Homeward Journey," were published. These two he revised in the year 1900.

The printed score of "Lemminkäinen's Homeward Journey" has this descriptive paragraph:

"Lemminkäinen is the warrior-hero, the Achilles, of Finnish mythology. His intrepidity and beauty make him the favorite of the women. Exhausted by a long series of wars and combats, he determines to seek his home. He turns his sorrows and cares into warhorses, and sets out. After a journey replete with adventures, he reaches his native land, so full of the recollections of his childhood."

Lemminkäinen, after many adventures in Pohjola (the Northland) including a descent into the underworld, and the successful matching of his powers against the sorcery of "Louhi," "the old and gap-toothed dame of Pohja," has turned his steps homeward at last, accompanied by his brother-in-arms, Tiera. The Mistress of the North has worked her spells of frost upon the pair, has frozen and destroyed their boat in the ice-floes, and the two warriors are compelled to pursue their journey on foot through unknown forests where they seem about to perish through hunger and cold.

"Ah, my hapless mother knows not,
Never she, with pain who bore me,
Where her flesh may now be carried,
And her blood may now be flowing —
Whether in the furious battle,
In the equal strife of foemen,
Or upon a lake's broad surface,
On the far-extending billows,
Or on hills with pine-cones loaded,
Wandering 'mid the fallen branches."

Lemminkäinen invokes miraculous powers to their aid.

"Then the lively Lemminkäinen
He the handsome Kaukomieli,
From his cares constructed horses,
Coursers black composed from trouble,
Reins from evil days he fashioned,
Saddles from his secret sorrows.
Then his horse's back he mounted,
On his white-front courser mounted,
And he rode upon his journey,
At his side his faithful Tiera,
And along the shores he journeyed,
On the sandy shores proceeded,
Till he reached his tender mother,
Reached the very aged woman."

The tone poem seems to describe this ride. It begins with a long pedal on C in the bass for fifty bars, over which scraps of thematic material first heard in the wood winds gradually take definition. The galloping rhythm is established. It gains in momentum and excitement until, in doubled tempo, it rushes to its climax.

SYMPHONY NO. 1 IN E MINOR, *Op.* 39

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

Sibelius wrote his First Symphony in 1899, and conducted its first performance at Helsinki on April 26 of the same year. The first performance of the work by the Boston Symphony Orchestra was given on January 5, 1907, by Dr. Karl Muck, the only music of Sibelius which had previously been heard here having been the Second Symphony, which Wilhelm Gericke made known March 12, 1904. The most recent of twelve performances of the First Symphony by this orchestra was on March 8, 1938.

The symphony is scored for two flutes, two piccolos, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones and tuba, timpani, bass drum, cymbals, triangle, harp and strings.

WHEN Sibelius was a new and strange voice in the world, many curious things were written about his First Symphony. Paul Rosenfeld found the last measures of the slow movement "something like a memory of a girl sitting amid the simple flowers in the white northern sunshine." Arthur Shepherd, describing the chromatic scales in contrary motion in the development of the first movement, wrote of "scudding clouds in a wind-swept sky, with screaming gulls rudely

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tossed from their course," while the more moderate Rosa Newmarch was reminded by the score of "the melancholy grandeur of some masterpiece by Ruysdael." Such word images are entirely natural, for there never was a symphony more suited to arouse the story-telling instincts in a sympathetic listener. It is a highly dramatic score, with the colorful orchestration of the earlier tone poems, an impassioned melodic utterance which seems more than once on the verge of words, possessed by a dark, yet exulting mood which at once invites and defies description.

It was also once claimed that the Symphony derived from Finnish folk song (necessarily by those who did not know Finnish folk song), and that it owed a good deal to Tchaikovsky. These misapprehensions vanished as people became more thoroughly acquainted with Sibelius as a musical personality. It was of course to be expected that the first symphony of a composer in Finland (however talented) should in some degree reflect the constructive methods and romantic ardors then in vogue upon the continent of Europe. That the eloquent voice of this symphony is the distinct and unmistakable voice of Sibelius is no less apparent because, in a later day, he has departed from it, cultivating restraint, half-lights, a more inward structural resource.

The First Symphony is probably less racial than has been supposed

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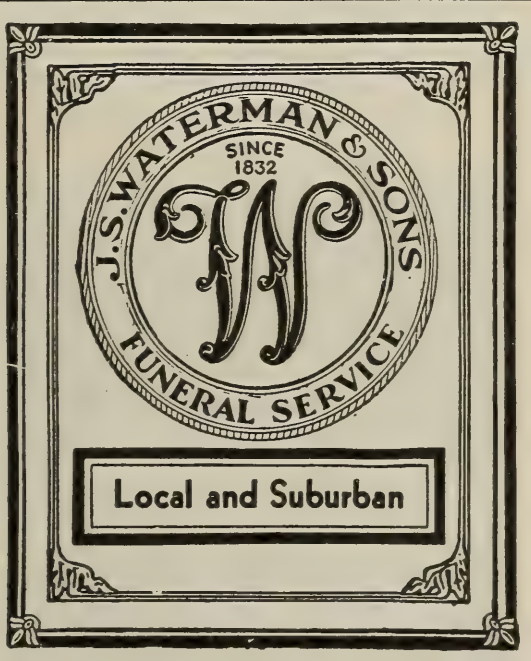
– though more so than, for example, the unmistakably personal Fourth or Seventh. It has all the seeds of its composer's symphonic maturity, although only a modicum of a device in which he was to become a pre-eminent master – the gradual moulding of a theme from the merest fragment. There is indeed theme transformation in this symphony – the accumulation of significance in the heat of discourse – but there is the difference that his starting points in this work were themes full rounded, and of indelible vividness in their very first statement. The "accumulative" method of Sibelius is of course not without precedent: Beethoven, as has often been remarked, developed his greatest movements from the slightest beginnings – the first theme of the "Eroica," for example, or the theme of its final variations. The striking difference of course between Beethoven and the later Sibelius was the earlier composer's full exposition – a rule of procedure to which custom bound him, and which lacked force when the theme as first heard was without marked character. Beethoven, contriving a theme with a careful eye toward its possibilities of manipulation, dissection, combination, often used the mere skeleton of a chord – a brief and pliable phrase eminently useful but in itself featureless. The less experienced Sibelius of the First Symphony, who had not yet learned the trick of forfeiting exposition and unfolding his theme as he went along, here chose recklessly themes of full contour and extended beauty – themes which seize the hearer on their first statement, but are correspondingly resistant to development in the full symphonic sense. He bound himself to rely largely upon repetition, holding the interest partly by shifting his background in harmony and color. His great reliance remained in the strangely penetrating beauty of the themes themselves, which grow upon the hearer as they are reiterated, gradually altered to their further enhancement, intensified in the instrumentation. This melodic ascendancy makes a symphonic development in the full sense impossible, and later on Sibelius sacrificed it to the cultivation of his field. The first two symphonies have become a precious and distinct part of the Sibelius heritage for the full-throated songfulness that is in them.

The symphonist is not yet fully awakened. Sibelius is still the bard of the northland, harp at his side, still singing, perhaps, of the legendary heroes of his people, coloring his tale with a full orchestral palette which he was later to simplify. So abundant was his lyric invention that he could afford to be profligate. The first movement has no less than six themes of striking beauty, nor does the flood of melody fail him in the later movements. Points in common between the themes would elude technical demonstration, yet they follow each other as if each grew naturally from the last – as indeed it does. The score and

its themes are all of a piece, unified by the indescribable penetrating and poignant mood which runs through them.

As introduction, a clarinet sings a melody of great beauty over a soft drum roll. The body of the movement opens with a dramatic first theme, stated by the violins and shortly followed by two "subsidiary" themes of more lyrical character. They are not "subsidiary" at all, except in the lingo of classification, taking a predominant part in the movement. The initial theme is more largely proclaimed, and a second theme is given by the flutes in staccato thirds over strings (tremolo) and harp. Another theme (which is later combined with this) is sung by the wood winds over a light accompaniment of syncopated string chords. The first of these gathers great rhythmic impetus as it draws the whole orchestra into its staccato motion.

The melody of the *andante* has an eerie and haunting quality which, once heard, lingers in the memory. It is first played by the muted violins and 'cellos with an answering cadence from the clarinets. Changing its melodic, but keeping its rhythmic shape, it leads, after a curious episode in counterpoint for the wood winds, to a second theme (horn solo), new and yet reminiscent of the songful second theme of the first movement. The initial theme returns, is transformed



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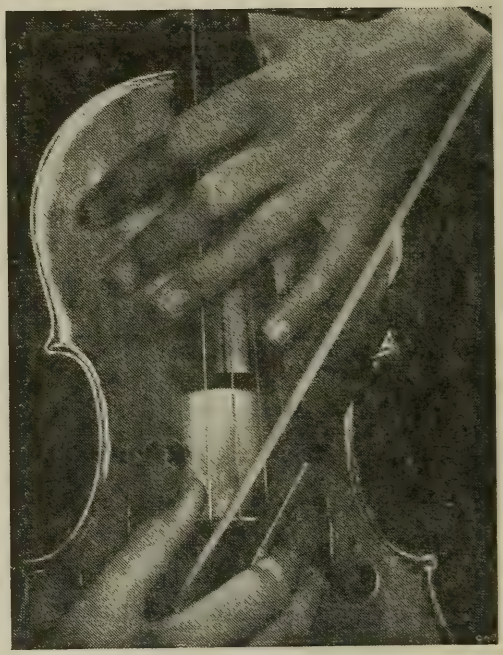


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and intoned mightily by the wind orchestra. The mood of peaceful elegy is finally restored and the strings give the last word, *pianissimo,* of the theme.

The *scherzo* takes a lingering glance at the ways of Beethoven, which this composer was about to leave behind him. The theme first appears as a fragment, short and rough-shod. It is little more than a rhythmic motto, far more malleable than any other in the symphony. The kettledrums rap it out over a strummed accompaniment in the strings, and other instruments follow closely. A second subject (flutes) is combined with it in contrapuntal treatment and leads to a trio of more *legato* character, where the wind choir has the burden of discourse.

The *finale* (*quasi una fantasia*) has an introduction which repeats the melody of the introduction to the first movement (it does not appear elsewhere in the score). The solo voice of the clarinet here becomes the rhapsodic and impassioned voice of the string body, with answer in the wood winds. The main *allegro molto* progresses upon a theme in the clarinets and oboes which somehow develops from the introduction and in turn begets a theme in the 'cellos. Another theme, terse and commanding, makes its brief but impressive message in the strings. The movement, still in imperious vein and punctuated by loud chords, reaches the ultimate *andante assai,* where the broad can-



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tilena which is the last of the themes to make its appearance, is delivered by the combined violins, in the fullest vigor of the G strings. If Beethoven set a long-enduring tradition for a final apotheosis, Sibelius used it in his First (as also in his Second and Fifth symphonies) in his own way. The theme resounds triumphantly, but its A minor is not joyous. The movement is worked out with some elaboration, with a fugato upon its first themes. The *cantabile* theme is developed to the fullest possible sonority. The climax comes, however, as the entire orchestra flings out the brief and striking "second" theme in wild exultation. The symphony ends, as did its first movement, with two dramatic plucked chords of the strings.



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II. Andante assai
III. Allegro ben marcato

BACH.....Passacaglia and Fugue in C minor for Organ
(Transcribed for Orchestra by Ottorino Respighi)

SOLOIST

JASCHA HEIFETZ

This programme will end about 4:30 on Friday Afternoon, 10:15 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Boston Symphony Orchestra

[Fifty-ninth Season, 1939–1940]

SERGE KOUSSEVITZKY, *Conductor*

Personnel

Violins

BURGIN, R. *Concert-master*
ELCUS, G.
GUNDERSEN, R.
LAUGA, N.
KASSMAN, N.
SAUVLET, H.
CHERKASSKY, P.
RESNIKOFF, V.
EISLER, D.
THEODOROWICZ, J.

HANSEN, E.
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MARIOTTI, V.
PINFIELD, C.
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LEVEEN, P.
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KNUDSON, C.
MAYER, P.
ZUNG, M.
DIAMOND, S.
BEALE, M.
DEL SORDO, R.
GORODETZKY, L.
FIEDLER, B.

BRYANT, M.
MURRAY, J.
STONESTREET, L.
ERKELENS, H.
MESSINA, S.
SEINIGER, S.
DICKSON, H.
DUBBS, H.

Violas

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CAUHAPÉ, J.
FOUREL, G.
ARTIÈRES, L.
BERNARD, A.
VAN WYNBERGEN, C.
GROVER, H.
WERNER, H.

LEHNER, E
GERHARDT, S.
KORNSAND, E.
HUMPHREY, G.

Violoncellos

BEDETTI, J.
ZIGHERA, A.
LANGENDOEN, J.
TORTELIER, P.
CHARDON, Y.
DROEGHMANS, H.
STOCKBRIDGE, C.
ZEISE, K.
FABRIZIO, E.
MARJOLLET, L.
ZIMBLER, J.

Basses

MOLEUX, G.
VONDRAK, A.
DUFRESNE, G.
JUHT, L.
GREENBERG, H.
FRANKEL, I.
GIRARD, H.
PROSE, P.
BARWICKI, J.

Flutes

LAURENT, G.
PAPPOUTSAKIS, J.
KAPLAN, P.

Oboes

GILLET, F.
DEVERGIE, J.
LUKATSKY, J.

Clarinets

POLATSCHEK, V.
VALERIO, M.
CARDILLO, P.

Bassoons

ALLARD, R.
PANENKA, E.
LAUS, A.

Piccolo

MADSEN, G.

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SPEYER, L.

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MAZZEO, R.

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PILLER, B.

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MACDONALD, W.
SINGER, J.
GEBHARDT, W.

Horns

SINGER, J.
LANNOYE, M.
SHAPIRO, H.
KEANEY, P.

Trumpets

MAGER, G.
LAFOSSE, M.
VOISIN, R. L.
VOISIN, R.

Trombones

RAICHMAN, J.
HANSOTTE, L.
LILLEBACK, W.
SMITH, V.

Tuba

ADAM, E.

Harps

ZIGHERA, B.
CAUGHEY, E.

Timpani

SZULC, R.
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Concerto No. 2 (Jascha Heifetz, Soloist) Prokofieff
Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
"Peter and the Wolf" Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
Symphony No. 8 in F major Beethoven
Symphony No. 8 in B minor ("Unfinished") Schubert
"The Enchanted Lake" Liadov
Wiener Blut — Waltzes (Vienna Blood) Strauss

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for the Friday Afternoon Patrons

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Thursday	Evening	Feb. 8 at 8.00	Sanders Theatre	Cambridge
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Saturday	Evening	Feb. 10 at 8.15	Symphony Hall	Boston
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Wednesday	Evening	Feb. 14 at 8.15	Academy of Music	Philadelphia
Thursday	Evening	Feb. 15 at 8.30	Academy of Music	BROOKLYN
Friday	Evening	Feb. 16 at 8.45	Carnegie Hall	New York
Saturday	Afternoon	Feb. 17 at 2.30	Carnegie Hall	New York
Tuesday	Evening	Feb. 20 at 8.30	Metropolitan Theatre	Providence
Friday	Afternoon	Feb. 23 at 2.30	Symphony Hall	Boston
Saturday	Evening	Feb. 24 at 8.15	Symphony Hall	Boston
*Sunday	Afternoon	Feb. 25 at 3.30	Symphony Hall	Boston
Thursday	Evening	Feb. 29 at 8.00	Sanders Theatre	Cambridge
Friday	Afternoon	Mar. 1 at 2.30	Symphony Hall	Boston
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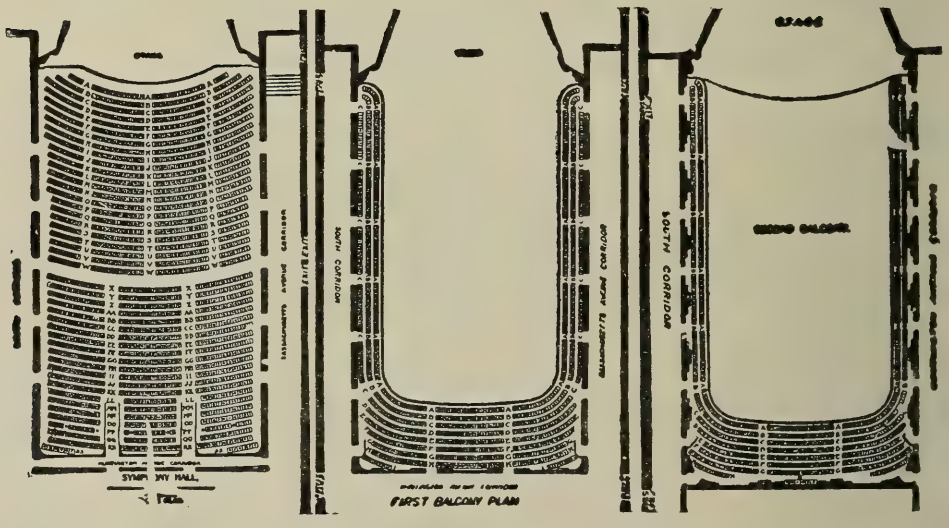
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SATURDAY EVENING, February 10, *at* 8:15 *o'clock*

d'Indy.....Symphony No. 2 in B-flat major, *Op.* 57

I. Extrêmement lent; Très vif.
II. Modérément lent.
III. Modéré; Très animé.
IV. Introduction, Fugue et Finale.

INTERMISSION

Prokofieff.....Violin Concerto No. 2 in G minor, *Op.* 63

I. Allegro moderato
II. Andante assai
III. Allegro ben marcato

Bach.....Passacaglia and Fugue in C minor for Organ
(Transcribed for Orchestra by Ottorino Respighi)

SOLOIST

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For Pension Fund Programme see page 716



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SYMPHONY NO. 2 IN B-FLAT MAJOR, *Op.* 57

By VINCENT D'INDY

Born in Paris, March 27, 1851; died there December 2, 1931

D'Indy completed his Second Symphony in 1903. It was first performed at a Lamoureux concert in Paris, February 26, 1904. The first performance in America was given at the concerts of the Philadelphia Orchestra, December 31, 1904. The first performance in Boston was on January 7, 1905, under the leadership of Mr. Gericke. The composer, making his first visit to this country, conducted this symphony at a concert of the Boston Symphony Orchestra, December 2, 1905. The Symphony was again performed at these concerts November 6, 1909, December 4, 1909 (by request), January 23, 1920, November 17, 1922, February 13, 1925, and January 1, 1932.

The Symphony is scored for three flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, three bassoons, four horns, three trumpets, three trombones and bass trombone, timpani, bass drum, cymbals, triangle, two harps, and strings. The Symphony is dedicated to Paul Dukas.

VINCENT D'INDY labeled as his First Symphony the *"Symphonie sur un air montagnard français,"* composed in 1886. He wrote his Third Symphony, *"Sinfonia Brevis de Bello Gallico"* in the years 1916–18. Unlike the First Symphony, based on a popular air, and the

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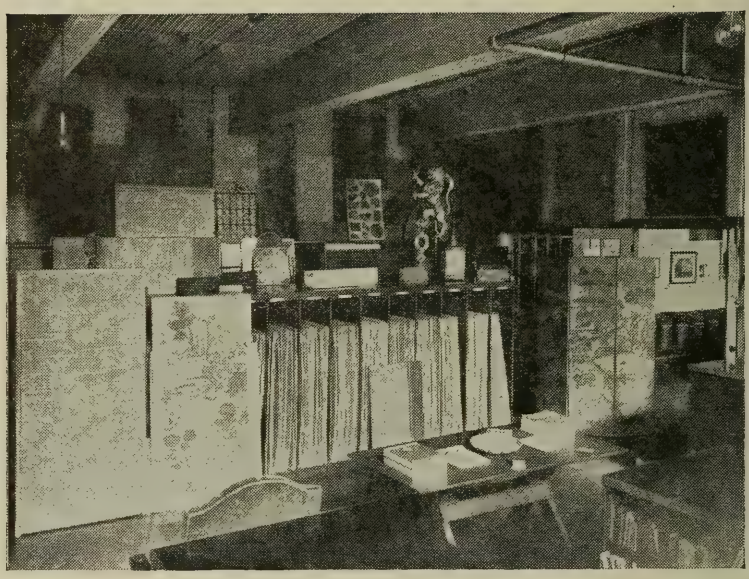
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Third Symphony, motivated by the events of the last war, the Symphony in B-flat is absolute music without any "tags" whatsoever. Contributing an article to the magazine *"Musica"* of Paris, d'Indy wrote: "Symphonic music, unlike dramatic music, is developing toward complexity: the dramatic element is more and more introduced into absolute music, in such a way that form is here, as a rule, absolutely submissive to the incidents of a veritable *action*." M. D. Calvocoressi makes this interpretation of d'Indy's words as applied to the Second Symphony: "To search for an action that is not purely musical in absolute music would be madness. There is, indeed, an action in this symphony, but it is wholly in the music: the putting into play of two principal themes, which present themselves at the beginning side by side, follow each other, war against each other, or, on the contrary, are each developed separately, associate with themselves new ideas which complete or serve as commentary, and at the end of the work are blended in an immense triumphal chant."

Many enthusiastic things have been written about this symphony. Professor Edward Burlingame Hill in his "Modern French Music" of 1924 characterized the Symphony as "not only d'Indy's instrumental masterpiece, but one of the noblest works of its century. Complex and even involved in structure, study is necessary in order to corre-



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The faculty will include Serge Koussevitzky, thirty members of the Boston Symphony Orchestra, G. Wallace Woodworth, Aaron Copland, Paul Hindemith, Herbert Graf, Olin Downes, assistants and guest lecturers.

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late its elaborate design. Nevertheless, force and beauty of expression are everywhere in evidence, and the dramatic conclusion of the last movement is one of the typical instances in d'Indy's music in which the mind and the heart unite in an invincible grandeur."

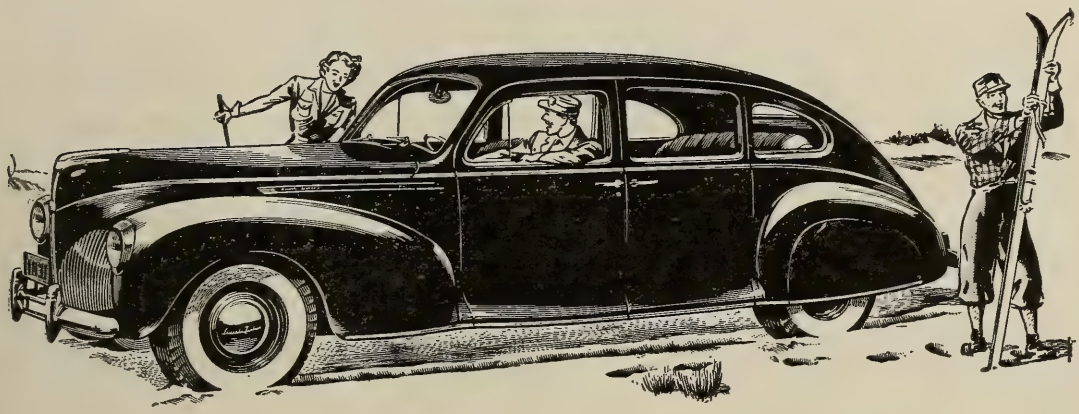
One of the most lucid and sympathetic of the Symphony's analysts was Arthur Shepherd, once annotator of the Cleveland Orchestra's programmes. Mr. Shepherd wrote:

"First movement: *Extrêmement lent,* 4-2 time. There is something granitic about the introduction, concerned chiefly with the imbedding of the initial germinal motive: four-cornered, austere, it pervades the whole work in various and varying guises, now as the dominating idea, now as the merest figural accessory. This initial motive is announced in the basses, 'cello, and harps; there is an answering phrase in the wood winds which prefigures the second theme of the main body of the movement. Shortly thereafter the flutes, oboes and bassoons hint at the principal theme. This material is carried insistently forward through a *crescendo,* and an increased quickening of the rhythm to a change of tempo — *Très vif,* 3-4 time, at which juncture the main body of the movement is ushered in with a theme in the solo horn, lightly accompanied by violas and second violins.

"A re-announcement of the theme is made with fuller instrumentation, culminating on a tonic cadence. There follows a subsidiary passage, with a sprightly piquant theme in tripping eighth-notes an-



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nounced by the wood winds; this is elaborately amplified in alternating choirs, subsiding finally into a *diminuendo,* whereupon an undulating figure in the horns ushers in the lyrical second theme, played by the first violins. Like the preceding thematic material, this second theme is of ample proportion, with broadly extended melodic contour. The development section reveals d'Indy's magnificent technique to the full. There is much discursive dialogue apropos all the thematic material of the exposition, and the adroit contrast of the ideas together with an extraordinary play of instrumental timbres makes the whole a fascinating study. The form of the movement is quite strict in the traditional sonata-allegro, with the usual recapitulation, and a brisk coda.

"Second movement: *Modérément lent,* D-flat major, 6-4 time. After an introduction of five measures — which harks back to the principal theme of the first movement, the English horn, French horn and clarinet give out a broad *cantabile* in which the upward stride of a minor-seventh (a prevailing melodic characteristic of the composer) gives it a strong resemblance to the second theme of the first movement. This organic interrelation of themes is 'the law and the gospel' of d'Indy's symphonic procedure, so much so that the analysis of such a work must be carried out *in toto* — quite regardless of the separateness of the four movements — if an adequate idea of the composer's elaborate architectonic is to be obtained.

"There is again striking contrast in the middle section of the movement — *Plus animé,* 3-2 time — bringing a theme in dotted rhythm in

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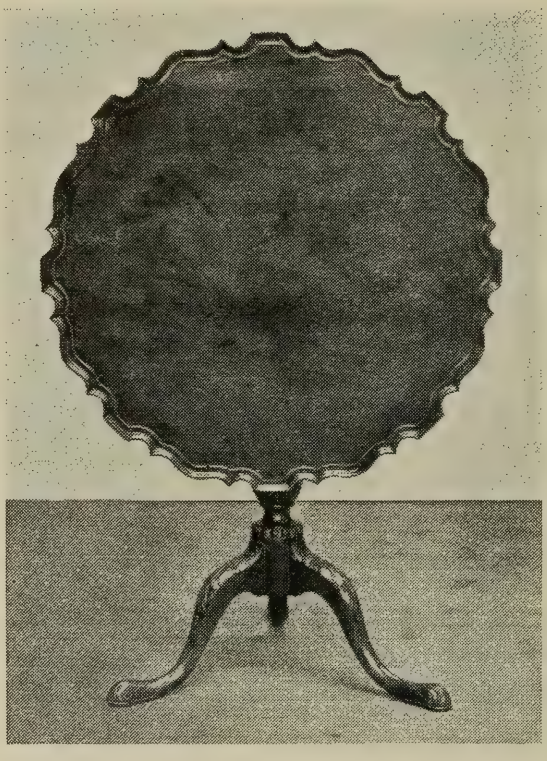
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the harps and flute, suggestive of an ancient dance, perhaps Greek, perhaps Egyptian, of a grave but graceful austerity; this is fully amplified and developed; thereafter the alternation of these two thematic sections places this movement within the Rondo design.

"Third movement: *Modéré,* D minor, 2-4 time. An adroit blend of intermezzo and scherzo is here revealed; beginning with an archaic melody (perhaps of folk-song origin) played *très simplement* by the violas and continued by the flute, it is followed by an animated figure (derived from the initial motive of the symphony) in the wood winds. This is soon taken up — *Très animé* — by the strings, whilst a new theme is introduced in the wood winds. The dotted rhythm dance-theme of the second movement is soon heard against the persistent animated motive in the strings. A gradual broadening of the rhythm brings a change of time-measure, 3-8, and a rhythmic transformation of the viola theme of the beginning; still another transformation in 2-8 time follows. There is a final return to the *mouvement initial* with the theme given to the clarinet. This movement ends with a quite unexpected *brio* — *Très vif.*

"Fourth movement: *Lent,* B-flat major, 4-4 time. The opening division is introductory in character, with much thematic retrospective rumination. There follows a fugal section, the theme of which is a compound of the initial motive, and the second theme of the first movement. Following the fugue there comes a new section — *Assez vif,* B-flat major, 5-4 time — beginning with a triplet figure in the violas (also a derivative of the second theme, first movement). The



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principal theme, proper, enters in the oboe and is continued in the other wood winds, to be carried forward soon by the violins. A new theme — reminiscent of the viola theme of the third movement — is introduced in the first violins and carried on by the flutes and English horn. The development of all this material is elaborate and complex, but with an ever increasing excitement and *élan,* plunging forward with the persistent 5-4 rhythm in triplet groupings. The climax (surely one of the greatest in symphonic literature) is finally reached on a glorification, in chorale-manner, of the second theme of the first movement."

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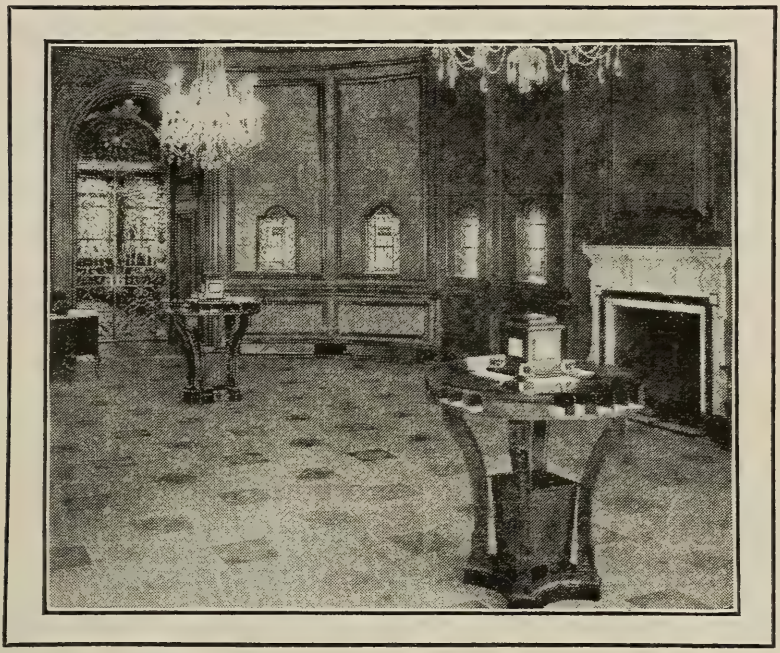


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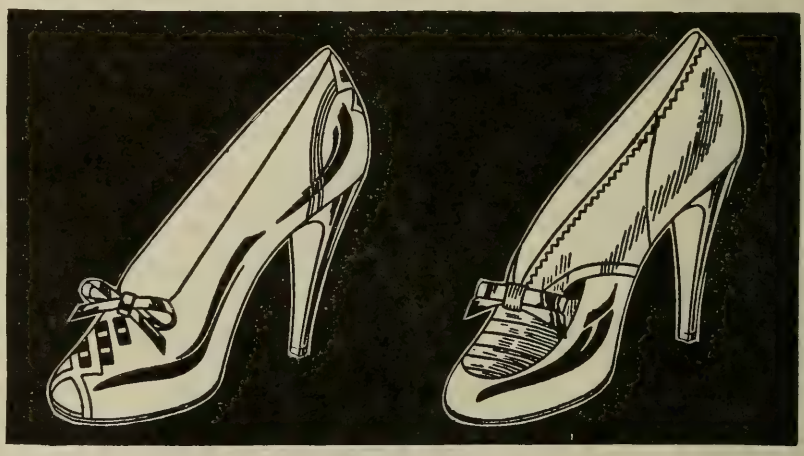
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ENTR'ACTE

D'INDY AND THE CYCLICAL FORM

VINCENT D'INDY, constructing his Symphony in B-flat throughout its four movements upon an elaborate germination of two basic themes, acted as the avowed protagonist of the "cyclical principle." D'Indy was more than Franck's conforming pupil in his belief in the use of cyclical recurrence in the symphonic form. His *"Cours de composition musicale"* devotes a chapter to this subject, and puts a scholarly case for the principle as the inevitable step in the evolution of the form (particularly in regard to sonatas). The sonata or the symphony, developing into a large and intricate structure, naturally finds its unity in a thematic idea which expands in each movement until we have a piece of tonal architecture built vastly from a key pattern — a *"cathédrale sonore."* The structure of sound is bound into one by this characteristic seminal fragment no less than a piece of literature is unified by the character, the *"personnage"* which pervades it. "Beethoven's conception of 'a theme-personage' would in itself permit the cyclical unification of various pieces, movements, in the same way that the principal characters in legendary pictures, in tragedies



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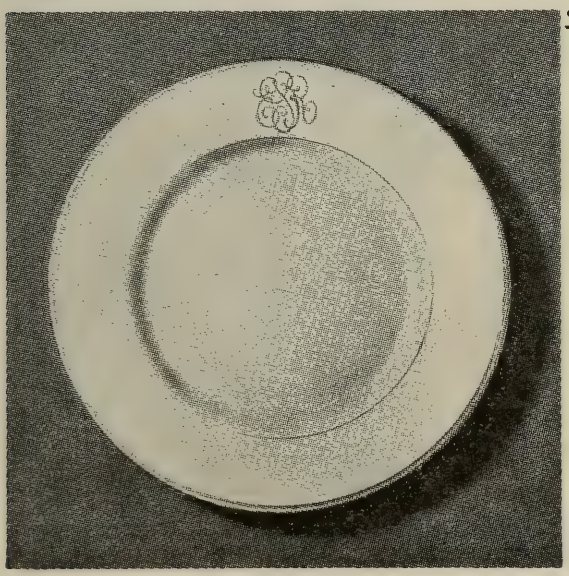
BOSTON and WELLESLEY THAYER McNEIL

or epic poems have inspired triptychs, trilogies, and cycles – veritable monuments of art."

Probing back into the beginnings of the sonata form, d'Indy finds instances of cyclical recurrence in suites of the 17th-century composers Tartini, Corelli and Vitali. In Beethoven there was an ever closer drawing together of movements by a thematic common denominator, as for example in the *"Pathétique"* Sonata, or some of the last quartets. Beethoven's successors in Germany, d'Indy found conspicuously lacking in further developments of the cyclical principle. Weber, Schubert, Schumann, even Brahms, are discussed by him, and dismissed one by one. Traces of recurrence are "tentative," never clearly realized nor fully carried through. "The principle almost disappeared in Germany at least, in spite of timid ventures of Schumann and Brahms."*

In France, according to d'Indy, Beethoven's signpost was much more plainly read, promptly and logically followed. "The cyclic tradition," he wrote, "can be looked upon as having been transmitted directly from Beethoven to César Franck, who less than fifteen years

* These "timid ventures" consisted of Schumann's early piano sonata in F minor, the "Concerto without orchestra," and Brahms' Sonata in C major, his Opus 1, in each case a student work.



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after the appearance of the cyclical last quartets of Beethoven (1826) took precept from that wonderful example in his First Trio in F-sharp, published in 1841. This work is constructed in effect upon two themes, truly cyclic, which become the basis for the three movements of the work." Franck continued his cyclical unifications consistently in his symphony and chamber works; Saint-Saëns contributed to the cause of structural logic which Franck had made his own, and d'Indy, in whom were combined the lucid thinker and skilled craftsman, carried the cyclical idea in his Second Symphony to what was perhaps its ultimate working out.

D'Indy may have been to some extent just in reproaching the German successors of Beethoven for a certain structural docility. It was as if the symphonists of the full Romantic period were catching up with the advance Beethoven had made. The principle of the germinal theme was as slow in coming as the superannuated minuet was slow in going out. These composers were not given to deliberate structural contrivance, nor were they addicted to theorizing about their methods. They composed instinctively, spontaneously, like true Romantics. Indeed, Beethoven himself, composing his Fifth or Seventh Symphonies on a common rhythmic motto, writing the four movements of his "Pastorale" Symphony in a single unifying character, was surely act-

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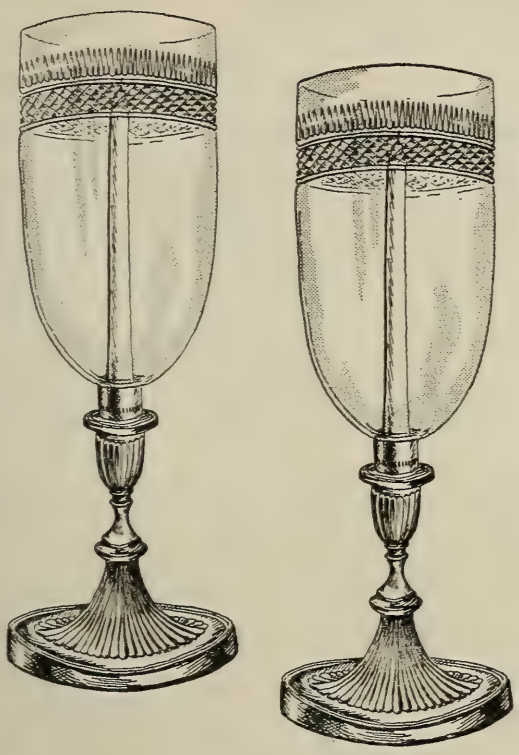
ing in obedience to the mood which dominated him rather than by any conscious effort towards technical integration. What Beethoven reached by another compass than that of the intellect was sometimes beyond the reach of technical analysis. It was also too intrinsic, too elusive for deliberate imitation.

When, glancing over the music of the post-Beethoven symphonists, we find Schumann giving in his D minor Symphony a subtle and passing reminiscence of the first movement in the bridge to the last, when we find fragmentary intervals tying one movement to another in Brahms' First Symphony, or his Third, our wonder must be that these composers did not go farther, even unconsciously, in tying their movements together with common resemblances. Perhaps the New Romantics were too cautious in their jealous guardianship of the symphonic tradition against the inroads of the Wagnerian movement. The symphony and sonata had grown from a suite of dances, where symmetry and unity were achieved by the preservation of a single tonality and by the neatly balanced contrasts of succeeding tempi. The classic form as such did not call for thematic unification. The thematic ties came only when Beethoven was moved by some demon within him to an emotional integration which supplanted the old classical checks and balances with a new principle of power.

When Berlioz wrote his "Fantastic Symphony," he was allowing a demon of his own to condition his form and achieve unity by the most cyclical work that has ever been composed. Schumann or Brahms could not have followed in the steps of Berlioz, for Berlioz had left the symphonic structure behind and put in its place music of free and ranging delineation, with a single thematic thread to hold it together. That was the real beginning of programme music, the symphonic poem, and the Wagnerian *Leit-motiv.*

Tchaikovsky in Russia used cyclical recurrence in his Fourth and Fifth Symphonies with the precedent of Beethoven and Berlioz behind him. Beethoven at times had been possessed and driven by a tonal fragment. With Berlioz, thematic possession became the *idée fixe,* and with Tchaikovsky the process was similar. The *idée fixe* both in Berlioz and Tchaikovsky was so vivid as almost to postulate a programme. The last symphonies of Tchaikovsky verged upon programme music.

When German musical culture was hopelessly split into two irreconcilable factions, France had the advantage of deriving the best from each side, and welding them into a new whole. César Franck and d'Indy after him were both symphonists at heart, who were at the same time profoundly influenced by Wagnerian possibilities. Franck instinctively, and d'Indy deliberately, combined the two tend-



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encies in their works. D'Indy was the first composer to take full and conscious advantage of the tremendous Wagnerian concept of the germinal motive, and apply it with all its rich potentialities to the symphonic form.

There has been sparing use of recurrence since d'Indy. The bald return of a theme already milked dry in an earlier movement is an obvious pitfall for a composer of less than phenomenal resourcefulness. Passing, episodic references, adroitly used, have proved effective, and undisturbing to the broader scheme. Mahler even went so far as to identify a certain *motiv* with a certain mood, Wagner-wise, and to introduce it in entirely separate works. In so doing, he was approaching programme music. Sibelius is conspicuous among those who have given an intimation in one movement of a theme to be disclosed in another. Reminiscences or prophecies, subtly handled, can aid the composer in his unfolding without obscuring the traditional building methods. Recent "neo-classical" composers, seeking the older symmetry, have tended in any case to avoid such practices. Bloch is one of the few instances where a contemporary composer has followed the example of d'Indy in using a clear intelligence to build a great score, in all its manifold parts, from a single musical germ cell.



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SECOND CONCERTO FOR VIOLIN, IN G MINOR, *Op.* 63

By SERGE PROKOFIEFF

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891

Prokofieff completed his Second Violin Concerto in Russia, in the autumn of 1935. The first performance took place in Madrid, December 1, 1935, by the Madrid Symphony Orchestra, under Enrique Arbós. Robert Soetens was soloist. The composer was present at this performance. The first performance in this country was by the Boston Symphony Orchestra, December 17, 1937, Jascha Heifetz, soloist.

The concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, bass drum, snare drum, triangle, cymbals, castanets and strings.

THE Second Violin Concerto of Prokofieff resembles the First in that display passages for the solo instrument are not allowed to retard the processes of orchestral development. The solo voice often takes its place among the rest as if contributing unobtrusive ornamental variations. The first two movements in particular are melodic in character, the soloist either carrying the burden of the melody, or setting it off by an interweaving of passage work while it is sung by other instrumental voices. Fulfilling this dual rôle, the soloist is seldom silent.

The solo violin opens the first movement with a statement of the principal theme, in the first measures unaccompanied. After a short elaboration, the melodious second theme is also presented by the soloist over soft undulations in the strings. In the slow movement, the soloist, unfolding the principal melody, is at first accompanied by triplets in 12-8 rhythm. There are digressions in theme and tonality before the final statement of the opening subject matter in the original E-flat major. The *finale* at once establishes its rhythmic and incisive character with chord passages for the solo instrument. It is more brilliant in style, melody becoming incidental. There is a brief episode in 7-4 time, and a coda in 5-4, the bass drum and *staccato* strings punctuating the solo part.

Prokofieff composed his First Violin Concerto (*Op.* 19) as long ago as 1913. It was not performed until 1922. The first performance in this country was by the Boston Symphony Orchestra, April 24, 1925, when Richard Burgin was the soloist. There was a second performance on December 14, 1928, Lea Luboshutz soloist, and a third, November 8, 1935, Joseph Szigeti soloist, and Richard Burgin conducting.

There are five concertos for pianoforte in the list of Prokofieff's works. The First Pianoforte Concerto was performed at these concerts March 25, 1938; the Second, January 31, 1930; the Third, January 29, 1926, and February 5, 1937; the Fifth, December 30, 1932. In each case the composer was the soloist.

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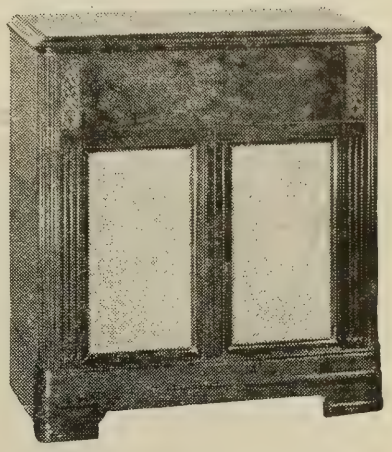
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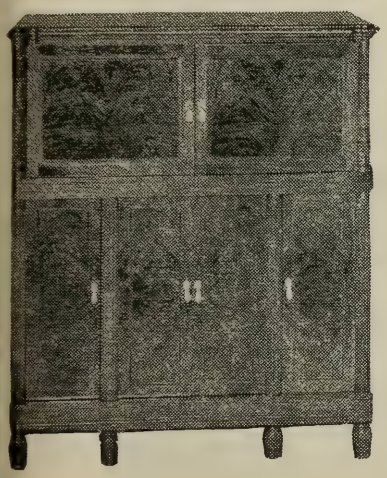
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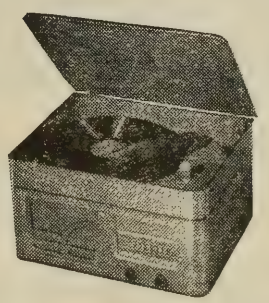
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ENTR'ACTE

CHILDREN'S MUSIC AND PROKOFIEFF

By Ernest Newman

Sunday Times (London), December 17, 1939

Some time last season a singer whose name I cannot recall at the moment gave us the first performance in this country of a song by Prokofieff – entitled, I think, "The Chatterbox" – that seemed to me the most enchanting piece of child music I had ever heard; it was almost enough to make a man fond of real children. (Can anyone explain, by the way, why it is that women composers have never yet succeeded in writing a first-rate cradle song, or, indeed, anything whatever first-rate on the subject of children? Think of what the men have done in this line, from the innumerable folk songs of all nations to the *"Wiegenlied"* of Brahms, Humperdinck's *"Hänsel und Gretel,"* Wolf's exquisite *"Wiegenlied im Sommer,"* and Debussy's poignant *"Noël des enfants qui n'ont plus de maison"* – to say nothing of the innumerable American masterpieces of the "You're my baby" type – then ask yourself what the world's mothers, actual or prospective,

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Oil and water color paintings by Ture Bengtz are on view in the First Balcony Gallery together with music, photographs and autographs of the composers on these programmes. Mr. Bengtz was born in the Åland Islands, Finland, where many of the pictures were painted. He is director of the drawing department of the Museum of Fine Arts School.

Miss Dorothy Adlow has written as follows in the *Christian Science Monitor* concerning these paintings:

"Mr. Bengtz uses some opaque pigment to give added body to his water colors. Outstanding are two Finnish subjects, 'Rest' and 'Domestic Life,' both of which relate to the simple daily affairs of peasants. The water colors are painted with breadth and with an authentic expression of atmosphere.

"The oils treat similar themes, some Finnish, some American. From a painterly viewpoint Mr. Bengtz is at his best in 'Rockport,' a view of the small harbor occupied with moored boats. Here is painting which proves refreshing after the stock depictions of a popular subject. Mr. Bengtz has spaced the material interestingly; there is a fine quality of light and the characterization is enriched by nicely modulated colors.

"Among portraits done in oil is one of his wife, which is executed with care. It is neat and effective painting, although it wants the imaginative quality of the Rockport view. But portraiture has invariably its problems and its pitfalls, and it is a debatable question, considering the attitude of people today toward painting, whether an artist should aim for the naturalistic or fanciful when he embarks on personal portrayal."

have contributed to this anthology, and you will have proof enough that if it is sweetness, gentleness, tenderness you want in music you must go to the sentimental male for it, not to the hard-baked female of the species.)

The impression created on me by "The Chatterbox" has made me anxious for a long time to hear Prokofieff's "Peter and the Wolf," which, by all accounts, has been the greatest success of the year in America. The other day I was given the opportunity of hearing the H.M.V. records, six in number, made of the work by the Boston Symphony Orchestra under Koussevitzky, a combination that of itself guarantees the quality of the playing. If any child with musical parents should chance to read this article, I can assure him that he could not give the poor old dears anything more calculated to keep them happy this Christmas than a set of these "Peter and the Wolf" records. Prokofieff is clearly without a rival in this new line of his. The music is a long succession of good things, from the lovely melody typical of Peter to the deliciously ingenious figure that depicts the Cat shinning up the tree, or that of the descent of the rope which Peter lets down



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from the tree to catch the Wolf. Peter himself (strings), the Wolf (horns), the Little Bird (flute), the Duck (oboe), and Grandpa (the sententious bassoon) could not be bettered. If I do not find the Cat (clarinet), good as he is, quite so convincing, that may be because I am hypercritical where cats are concerned, possessing as I do the quintessence of cats, the realization in material form of the Platonic Idea of Cat, very Cat of very Cat.

The story at the back of the work is told by a Narrator, who sometimes speaks in the intervals of the music, sometimes while it is going on. This "melodrama" is an ancient and honorable form of art. The modern music lover knows it, perhaps, only in such works as Strauss's "Enoch Arden" or Schumann's three "Ballads for Declamation." But gallant attempts were made to float the genre a century and a half ago, especially by Benda in his *"Ariadne auf Naxos"* (1774) and by Rousseau in his *"Pygmalion"* (1775). Benda calls his work a "duodrama," a title to which "Peter and the Wolf" can as fairly make claim; and for my part I am much more interested in the tense contemporary drama of the Wolf and the Duck and the Hunters and the rest of them than in any ancient shadowy Theseus and Ariadne.

The general procedure is very much the same in Prokofieff's work

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as in Benda's, the orchestra "pointing" the spoken words in its own way. In "Ariadne," for instance, a speaker having informed us that "the sea is raging around the rock and threatens to destroy it," the doublebasses oblige with the necessary bit of pictorialism. In "Peter and the Wolf" the Narrator tells us at the finish that the Duck can still be heard inside the Wolf, that ferocious animal having, in his hurry, swallowed her alive; and we have only to listen closely to hear her last faint oboe squawk. The Wolf, by the way, appears to be of the fierce Scythian breed; anyhow his motive resembles slightly the theme of the dance of Scythians in Gluck's *"Iphigenia auf Tauris."*



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SERGE PROKOFIEFF was born on the Sontsovka estate, government of Ekaterinoslav, in the Russian Ukraine, on April 23, 1891. He spent his childhood upon the steppes of south Russia, although his father came from Moscow and his mother from St. Petersburg. His mother was an excellent pianist, and strains of Beethoven or Chopin ringing through the Prokofieff household undoubtedly nurtured the musical precocity of the boy.

At the age of five he produced a composition which he called *"Le Galop Hindou,"* and in which he did not venture upon the still unexplored domain of the black keys. The pieces which followed this one were on a small scale, until the imagination of Prokofieff, at the age of seven, was suddenly expanded by his first experience of opera. He was then taken to Moscow, where he heard "Faust" and "Prince Igor." Returning to the country, he at once composed an opera of his own, "The Giant," written inevitably for piano, two hands, without a vocal part, for such was the form of the opera scores in his mother's library. Nevertheless, the opera was enacted within the family circle. When he was ten, Prokofieff's parents took him to Moscow and consulted the

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learned but kindly Taneiev, who was then at the head of the Conservatory. Taneiev advised lessons with Glière, and with his expressive means liberated by systematic instruction, Prokofieff wrote a symphony, some sonatas and two little operas – this time with orchestration and vocal parts indicated.

In 1904, Prokofieff was advised by Glazounov to enter the Conservatory at St. Petersburg, and remaining there for ten years he laid the true foundations of his technical equipment. Although Prokofieff was never quite docile to the precepts and points of view there laid before him, he undoubtedly caught some sparks from the genius of Rimsky-Korsakov and Liadov, who were his teachers in composition. It is said that he was rebellious to their views and found more congenial models in the music of such composers as Max Reger and Alexander Scriabin. Meanwhile, he found other invaluable training at the Conservatory. Annette Essipov was his instructress in piano. Nicolai Tcherepnin had charge of the class in conducting, and his student experience in leading orchestral and choral music, and staging opera, schooled him in the practicabilities of his art. Prokofieff has always been a ready and fertile composer. The products of his Conservatory years were a Symphony in E minor, two operas, six sonatas, the first two Pianoforte Concertos, and about one hundred piano

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pieces, none of which were published. Glazounov, who could not approve his daring ways, nevertheless arranged a test performance of his symphony. The young man found enthusiastic support from a society of contemporary music in St. Petersburg, and a publisher in Jurgenson.

Prokofieff graduated in 1914, three months before the outbreak of the war, taking the Rubinstein prize as pianist, but failing the first award in composition. By good fortune, Prokofieff was not called to army service, nor did his productivity cease. After the Scythian Suite of 1914, which was rejected by Diaghilev as unsuitable for a ballet, he outlined another called "Chout," the presentation of which was interrupted on account of the war, and not produced until 1921. An Opera, "The Gambler," after the biographical novel of Dostoevsky, was actually in rehearsal at St. Petersburg when the first revolution came in February, 1917. In this year of the first revolution, Prokofieff finished his first Violin Concerto, his "Classical Symphony" (later numbered as his "first"), the incantation for chorus and orchestra *"Sept, ils sont sept,"* and the Third and Fourth piano sonatas completed from earlier sketches.

After the Bolshevik revolution, with living conditions on an emergency basis, and little immediate chance of performance, the indefatigable composer found insufficient outlet for his talents; he decided to try his fortunes in America. The Soviet Government granted him a passport with some reluctance, a government official saying: "You are revolutionary in art as we are in politics; you ought not to leave us now, but then, you wish it — here is your passport." Compelled by war conditions to take the eastern route on his journey, Prokofieff crossed Siberia in twenty-six days, encountering at every hand the confusions of civil war. He crossed the Pacific by way of the Hawaiian Islands to San Francisco, and arrived in New York in August, 1918. His talents met with some encouragement. He rewrote his Second Pianoforte Concerto from a sketch, the original score and parts having been lost in Russia. Cleofonte Campanini, director of the opera association at Chicago, commissioned an opera from him, and he accordingly composed "The Love for Three Oranges" after Gozzi's fairy tale, and completed his score in 1919. Following the production of the ballet "Chout" in Paris in 1921, the "Love for Three Oranges" had its first performance December 30 in Chicago. It was a costly venture of no more than moderate success.

Sketches for an opera, "The Flaming Angel," were later used in the Third Symphony, which was completed in 1928. In 1923 Prokofieff made Paris his headquarters, and for years lived there, occasionally visiting America, Russia, or other parts to which occasion has called him. He composed his Second Symphony there, in 1924. In 1927 he

made a tour of Russia, where he was acclaimed as an artist truly compatible with revolutionary theory. In the year 1926 he had made his second visit to the United States accompanied by his wife, a singer known professionally as Lina Llubera. *"Le Pas d'Acier"* ("The Ballet of Steel"), a mechanistic ballet suggested by revolutionary Russia, but unfavorably criticized, was produced in Paris, January 7, 1927. The ballet, "The Prodigal Son" was completed in 1928–29, and produced by Diaghilev in Paris, May 20, 1929. Prokofieff composed his Fourth Symphony for the fiftieth anniversary of the Boston Symphony Orchestra, in 1930. Another ballet, *"Sur le Borysthène"** was given in 1933 at the Opéra in Paris. After this he composed his *"Chant Symphonique,"* written for large orchestra (without voices, despite its title). It was performed from the manuscript at Moscow, April 14, 1934, and objected to in the press as "echoing the

* On January 5, 1937, Prokofieff won in a Paris court a suit against Serge Lifar, the Russian dancer, for the unpaid thirty thousand francs out of the one hundred thousand francs fee for the ballet *"Sur le Borysthène,"* which had been commissioned by Lifar, but found "deficient in artistic merit" after the production. "Any person acquiring a musical work," according to the judgment of the court, "puts faith in the composer's talent. There is no reliable criterion for evaluation of the quality of a work of art which is received according to individual taste. History teaches us that the public is often mistaken in its reaction."

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disillusioned mood and weary art of the urban lyricists of contemporary Europe." He composed incidental music for a play "Egyptian Nights," produced by the Kamerni Theatre in January, 1935, and said to have been concocted from Shaw, Shakespeare, and Pushkin.

The composer's most recent ballet is "Romeo and Juliet," written for the Bolshoi Theatre in Moscow in 1935 (from which two orchestral suites have been made). The Second Violin Concerto (in G minor, Op. 63) was composed in 1935. Since that year, the composer has made Moscow his home. There has recently been published a collection of songs for young people, with orchestral accompaniment. The composer was commissioned by the Soviet Government to write incidental music for performances in observance of the centenary of the death of Alexander Pushkin. These include music for the plays *"Eugen Oniegin"* and *"Boris Godounov."* There are also songs on verses of Pushkin.

He has provided music for the film version of *"Pique Dame,"* and for the film "Lieutenant Kije," composed in 1934 and subsequently made into an orchestral suite. His Russian Overture was composed in 1936. He has completed a cantata which calls for four instrumental and two choral groups, consisting of about 500 performers in all. The

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work is divided into ten sections descriptive of successive phases of the Russian Revolution, and uses excerpts from the writings of Lenin and Stalin as text. "Peter and the Wolf: an Orchestral Fairy Tale for Children," was composed in 1936; a Violoncello Concerto was completed in 1938. His most recent work is an orchestral suite derived from his music for the film "Alexander Nevsky."

PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died at Leipzig on July 28, 1750

Transcribed for Orchestra by OTTORINO RESPIGHI

Born at Bologna on July 9, 1879; died at Rome, April 18, 1936

The actual year of Bach's composition is not known. Respighi made his orchestration in 1930. It was first performed by the Philharmonic Symphony Society in New York, April 16, 1930. There have been performances by the Boston Symphony Orchestra, October 7, 1932, April 20, 1934, April 26, 1935 (Bach-Handel Festival), and December 3, 1937.

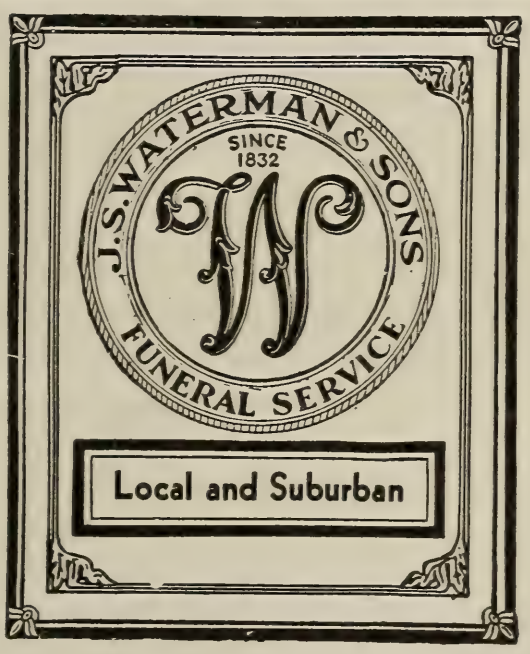
Respighi has used the following instruments in his transcription: three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and double bassoon, six horns, four trumpets, three trombones, tuba, timpani, organ pedal, and strings.

IT IS supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708–17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison.

There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for one of his subjects.

An orchestral transcription of this Passacaglia by Heinrich Esser was at one time often performed, and was included upon programmes of the Boston Symphony Orchestra, January 28, 1887, and April 26, 1895. There have also been transcriptions by Leopold Stokowsky and by Frederick Stock. Philip Spitta praised Esser's transcription for "its very skilful imitation of organ effects." Respighi had no such aim in mind, for he conceived the Passacaglia in purely orchestral terms — an *"interpretazione orchestrale,"* he called it.

For the first statement of the bass theme, which Bach gave to the pedals alone, Respighi likewise has used the organ pedals reinforced by the deeper-voiced instruments. The first twelve variations unfold an increasing sonority. In the thirteenth and fourteenth, Bach's ornamentation plainly suggests the harpsichord, and this suggestion the Italian transcriber has put to good use. The final variations call forth the full strength of the orchestra as the climax is reached. The first fifty measures of the fugue itself are sparingly scored, with no brass instruments except the horn. Again, at the climax of the fugue, Respighi makes use of his combined forces with tremendous effect.



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The passacaglia is essentially nothing more than the reiteration, an indefinite number of times, of a bass or "ground" theme, with constantly varied embellishment. It has a close relationship to the variation form, with the difference that the theme is more compact, and its recurrence every eighth bar (sometimes the theme is only two or four bars in length) is rigidly maintained. This venerable form is traced back to early Italy, but more particularly to an ancient Spanish street dance (Spanish *pasar,* "to walk," and *calle,* "a street"). Apparently, it arose from the elemental music-making of rambling minstrels, where one would grind out a constant and unvarying bass, while his companion would improvise upon it with the freedom of his greater skill. Eventually it took on a cultural dignity. Riemann finds that it was a favorite form of the Spanish lutenists of the sixteenth century.

The passacaglia and chaconne became eminently useful to the clavecinists and organists of the seventeenth century (the chaconne, almost identical to the passacaglia, has also a Spanish source, and is said to derive from the Basque word *chocuna,* "pretty"). The harpsichord composers would often place such a piece at the end of a suite, where its length could be extended so far as the fertility of their invention, or the patience of their hearers, allowed. Oscar Bie speaks of Couperin's "Chaconnes and passecailles, rearing their piquant erections on slow-moving basses." A chaconne was usually the closing number of Lully's operas, and Gluck used one for the finale of "Orfeo," and the last ballet in "Iphigenia in Aulis." The early organists, such as Buxtehude, Frescobaldi, and Bach, used them for the weaving of intricate strands of counterpoint. Bach, in his famous chaconne from the fourth sonata for violin alone, works in as many as five themes into his polyphonic scheme. It took a Brahms to introduce the form into so unheard-of a place as the finale of a symphony and do it in such wise that the inherently rigid and arbitrary structure flowed with easy mastery to its majestic conclusion.*

The differentiation of the two forms has been the despair of analysts as long as musical dictionaries have been written. Each writer who has attempted to fix upon two or three rules which single out one from the other has immediately become entangled in "exceptions." Johann Matheson, respected contemporary and friend of Handel, tried to settle the matter once and for all in his *"Vollkommener Kapellmeister,"* laying down four points: the chaconne was slower and more stately than the passacaglia; the former was always in a major key, the latter in a minor; passacaglias were never sung; and chaconnes were always on a ground bass. Examining these rules, William Barclay Squire (in

*Brahms put no name upon the finale of his Fourth Symphony. His friends and exponents variously called it "passacaglia" and "chaconne."

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Grove's Dictionary) finds that "the above distinction of keys is not borne out by the specimens that have come down to us, and the passacaglia is, if anything, generally of a more solemn character than the chaconne." So far as Mr. Squire can discover, "the only difference between the two seems to be that in the chaconne the theme is kept invariably in the bass, while in the passacaglia it was used in any part, often so disguised and embroidered amid ever-varying contrapuntal devices as to become hardly recognizable." Against this clarifying axiom may be set the words of Albert Schweitzer, eminent authority on Bach, who holds that the writer of a chaconne may introduce his theme in any voice, while the theme of a passacaglia should be confined strictly to the bass. Spitta is found to be in agreement with Schweitzer. But Parry and Prout both line up on the opposite side. In other words, the point is nothing more than academic. It is gratifying to believe that the composer who could so far forget his starting point as to erect the mighty structure of the Chaconne on four strings of a violin may well have been oblivious of precedent or nomenclature when he was moved to introduce his subject in the upper registers of his Passacaglia.

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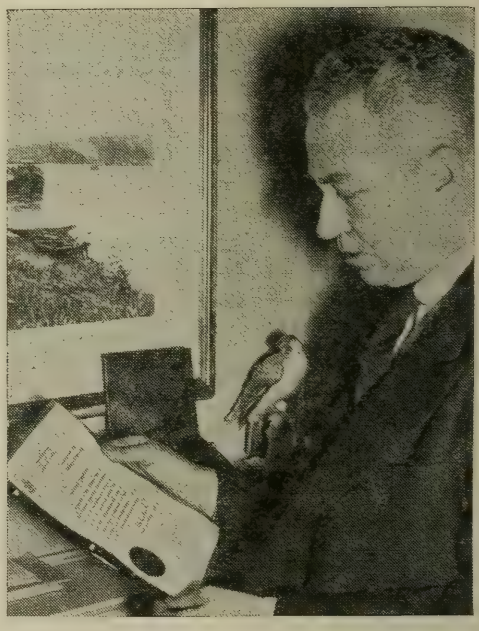
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I. Allegro molto
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III. Scherzo: Vivace
IV. Finale: Allegro energico

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

For Pension Fund Programme see next page

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HANDEL.....Aria from "Semele," "Oh, Sleep, why dost thou leave me?"

MOZART.....Aria from "The Magic Flute," "Ach, ich fühl's"

WAGNER.....Prelude to "Lohengrin"

WAGNER......"Elsa's Dream," from "Lohengrin"

CHARPENTIER.....Air, "Depuis le jour," from "Louise"

INTERMISSION

SIBELIUS.....Symphony No. 2, in D major, *Op.* 43

I. Allegretto
II. Tempo andante, ma rubato
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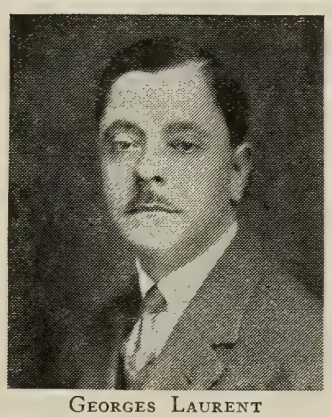
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Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
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Daphnis et Chloé — Suite No. 2 Ravel
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Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
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La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
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Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
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Symphony No. 2 in D major Beethoven
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Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
Symphony No. 94 in G major ("Surprise") Haydn
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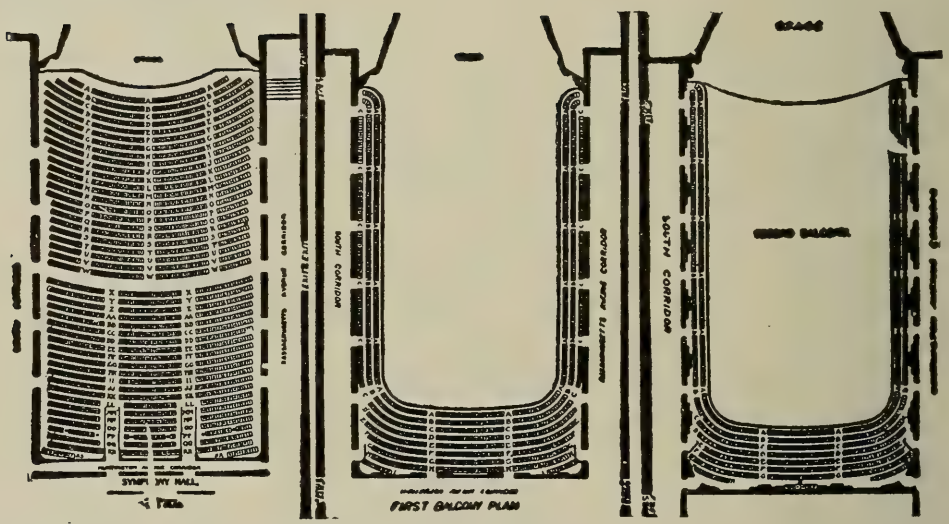
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with historical and descriptive notes by

JOHN N. BURK

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Sixteenth Programme

FRIDAY AFTERNOON, February 23, *at* 2:30 *o'clock*

SATURDAY EVENING, February 24, *at* 8:15 *o'clock*

Koutzen.....Concerto for Five Solo Instruments and String Orchestra

Recitativo — Passacaglia — Finale

(*First time in Boston*)

Hindemith.....Symphony, "Mathis der Maler" ("Matthias the Painter")

I. Angelic Concert
II. Entombment
III. Temptation of Saint Anthony

INTERMISSION

Beethoven.....Symphony No. 6, in F major, *Op.* 68, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo
II. Scene by the brookside: Andante molto moto
III. Jolly gathering of country folk: Allegro; in tempo d'allegro Thunderstorm; Tempest: Allegro
IV. Shepherd's Song: Gladsome and thankful feelings after the storm: Allegretto

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

For Pension Fund Programme see page 764



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By Boris Koutzen

Born in Uman, Southern Russia, April 1, 1901

Boris Koutzen wrote his Concerto for Flute, Clarinet, Bassoon, Horn, and 'Cello solo, with String Orchestra, in 1934. The piece had its first performance by the National Orchestral Association in New York City, March 12, 1935.

The Passacaglia is thematically bound to the introductory *Recitativo* and to the *Finale*. The theme of the *Recitativo* is set forth by the 'cello solo with string accompaniment, the other solo instruments eventually adding their voices. The Passacaglia retains the 3-4 signature of the *Recitativo*. The theme of the Passacaglia, eight bars in length, is announced by the 'cello solo, and is then repeated by the bassoon, while the earlier theme is set against it by the 'cello. The first variation of the Passacaglia proceeds as the horn replaces the 'cello in the same duet, while the 'cello weaves in a syncopated figure. The orchestra and the five soloists further elaborate the combined themes. Running chromatic figures are added. The next variation, *risoluto,* has cadenza-like passages for the flute, clarinet and bassoon. In the next, the horn is prominent. The main theme of the

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F. CHOPIN: Op. 73, Rondo (Ed. by *Lee Pattison)*	1.25
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Passacaglia is gradually condensed in the course of the development into a two-measure motive serving as a *basso ostinato* to a secondary subject marked 9-8, *leggiero,* in the middle section of the Passacaglia. The clarinet takes the principal theme with triplets from the 'cello. In the next variation, *grazioso,* the flute and bassoon are prominent. The divided strings present the theme in altered form. In the last variation, the strings invert the principal theme, which becomes identified with the modified theme of the *Recitativo.* The theme of the *Finale* is derived from the concluding portion of the main subject and serves as a counter theme to it. The *Finale* moves to a *maestoso* conclusion.

Boris Koutzen as a boy began his musical studies by learning the violin under his father, who was then head of the violin department in the Imperial Music School in Cherson. Boris at the age of seventeen moved to Moscow with his family and enrolled in the Moscow State Conservatory, where he studied violin with Leo Zetlin, and composition with Glière. He completed his studies in Berlin in 1922, and in 1923 came to the United States, where he took up his residence in Philadelphia. He became a member of the Philadelphia Orchestra, and was appointed head of the Violin Department of the Philadelphia Conservatory of Music, a position which he still holds.

In 1927, the Philadelphia Orchestra played his first symphonic work,



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Other works include Bach's Passacaglia (orchestrated by Respighi), Fauré's Suite "Pelléas et Mélisande," Stravinsky's "Capriccio" (Soloist J. M. SANROMÁ, Piano), Prokofieff's "Classical" Symphony, and Ravel's "Daphnis et Chloé" (Second Suite).

Series B: August 8, 10, 11

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ARTUR RODZINSKI will conduct one of the three programmes.

Series C: August 15, 17, 18

The Third ("Eroica") Symphony of Beethoven, the First of Brahms, and a Symphony of Haydn.

Other works include Wagner excerpts, Hindemith's "Mathis der Maler," arias by DOROTHY MAYNOR

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the Poème-Nocturne, "Solitude." There have been a number of performances of his orchestral and chamber works. His Second String Quartet in B has been recently presented by the Coolidge String Quartet. The symphonic work "Valley Forge" was performed February 19, 1935, by the National Orchestral Association in New York. He has recently completed his First Symphony. He is an American citizen, and lives in New York, where he is a member of the National Broadcasting Company Symphony Orchestra. In addition to the works mentioned, Mr. Koutzen has composed a Symphonic Movement for Violin and Orchestra (1929); a String Quartet in B-flat major (1922); a Violin Sonata (1928); a Trio for Flute, 'Cello and Harp (1933); and a Sonatina for Piano (1934); also several smaller works for voice, for violin, and for piano solo.

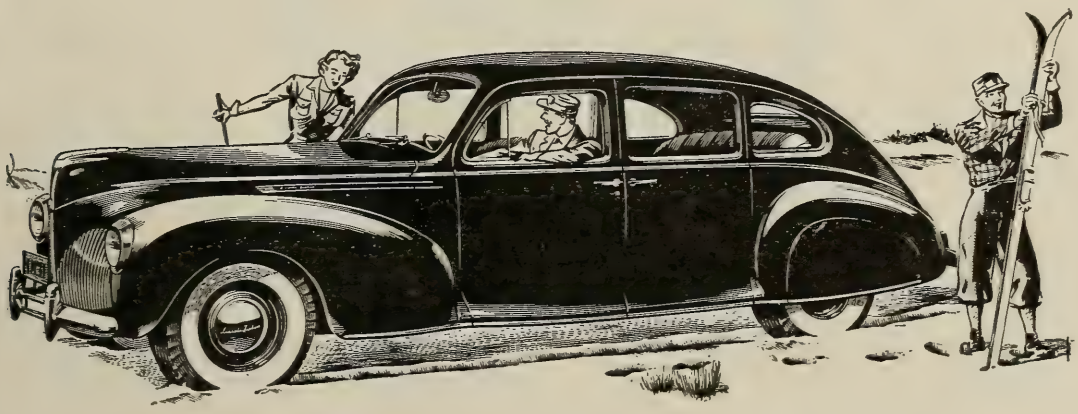
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SYMPHONY, *"MATHIS DER MALER"* ("MATTHIAS THE PAINTER")

By PAUL HINDEMITH

Born at Hanau, Germany, November 16, 1895

Hindemith's "Symphony," three orchestral excerpts from his then unperformed opera *"Mathis der Maler,"* was first played by the Philharmonic Orchestra of Berlin under Wilhelm Furtwängler, March 12, 1934. Otto Klemperer introduced it to this country at the concerts of the Philharmonic Symphony Society of New York, October 4, 1934. The first performance in Boston was by the Boston Symphony Orchestra on December 7 of the same season, Richard Burgin conducting. There was a second performance of the "Symphony," again under Mr. Burgin's direction, November 27, 1936.

The orchestration follows: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, percussion, and strings.

The opera *"Mathis der Maler,"* after lying unplayed for years, was at last brought to the stage of the *Stadttheater* in Zurich, under the direction of Robert Denzler, May 28, 1938. There was a concert performance of the opera by the B. B. C. Orchestra in Queen's Hall, London, Clarence Raybould, conductor, March 15, 1939.

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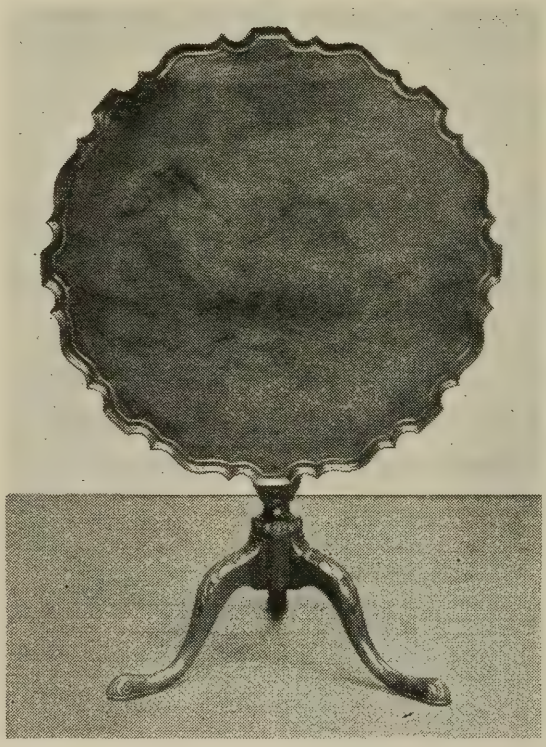
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BEFORE Hindemith's *"Mathis der Maler"* was made known as a stage work, those who examined and described the "Symphony" which the composer drew from it were content to compare the three movements with three famous paintings of the Isenheim Altar piece to be seen in the Museum at Colmar, Alsace, the eloquent handiwork of Matthias Grünewald, the sixteenth-century German painter who is the central figure of the opera. Indeed, the composer identifies the three movements specifically enough with the three fine panels of Grünewald. The identification still holds when the opera is considered, for although the orchestral excerpts figure importantly in the opera, and are lifted bodily from it, the Isenheim Altar pieces too, with their devotional spirit, pervade the opera and there take on a special symbolism connected with the dramatic action. For example, the third movement, "The Temptation of Saint Anthony," becomes, in the sixth scene, the temptation of the painter himself, drawn into the bitter birth struggles of the Reformation, distracted for the moment from his entire devotion to his art.

"The Angelic Concert" is the overture to the opera. Its principal melody, *"Es sangen drei Engel,"* appears frequently in the opera itself, and is sometimes varied. "The Temptation of Saint Anthony," to be found intact in the sixth scene, is there given an added effect



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by choral treatment. "The Entombment" becomes the intermezzo in the final scene, and also accompanies the final withdrawal of the central figure from the world of strife.

The following description of the orchestral symphony was written by Heinrich Strobel, the German critic:

I. Angelic Concert

(*Ruhig bewegt — Ziemlich lebhafte Halbe*)

"The tonal basis of the symphony is D-flat, in the range of which there lie the old melodies used in the first and third parts. In the *Angelic Concert,* the tension between the tonalities of D-flat and G underlies the harmonic constructions of the movement. The Cantus firmus, *'Es sangen drei Engel'* ('Three Angels Sang'), which we hear first in the trombones (eighth bar), is developed dynamically upward. This is followed by a quick main part, in three sections. The first section is based on a theme (flute and first violins) which can be regarded as a model of Hindemith's style in melodic development — a melody which is signalized by its wavering between major and minor. A second theme follows (strings), of serener and more lyrical character. A third section deals with these two themes in a lightly hovering fugato, to which is added, again in the trombones, the 'Angel' melody. The last phrase of the 'Angel' melody leads back to that tender serenity which spreads over the entire movement, and which evokes for us the gentle radiance of Grünewald's incomparable representation of the Nativity. A concise coda forms a joyous close, *fortissimo.*"

II. Entombment

(*Sehr langsam*)

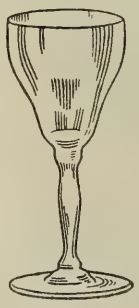
"The two chief themes of the second movement, the *Entombment,* are typical of Hindemith's melodic style — the first with its purely 'linear' structure (muted strings, wood wind); the second with its intervallic structure of fourths and fifths

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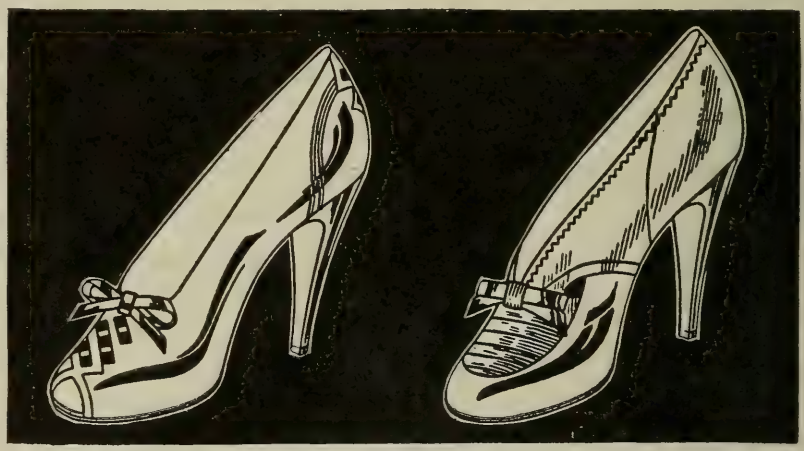
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(oboe, then flute, with pizzicato accompaniment). In wonderful simplicity ascend the melodic lines of the solo wood winds; and how beautiful is the effect of the plaintive call of the clarinet, after the short crescendo and the pause!"

III. The Temptation of Saint Anthony

(Sehr langsam, frei im Zeitmass — Lebhaft)

"It is the third movement which is executed in the broadest and boldest manner. From the visual tension of Grünewald's picture, an aural tension has been created. The power of the music is so marked that one might almost be induced to impart to this movement a poetic interpretation, although the themes are developed in a strictly linear manner, and even the most grandiose sound effects betray a cogent musical logic. Hindemith's art of tonal disposition is consorted with a power of fancy which astonishes even those who best know his works. The Temptation of the Saint develops over a tremendous tonal canvas, from the opening unison of the strings (bearing the quotation, *Ubi eras, bone Jhesu ubi eras, quare non affuisti ut sanares vulnera mea?),* up to the brass chorale of the final Hallelujah. The cycle of the key of D-flat is the foundation of the harmonic development, the symbol of Sanctity. The greater the struggle of the contesting forces, the more widely does the piece depart from this harmonic basis. The ascent of the string unisono, which is intensified in an astonishing manner by the opposing figure in the brass instruments, is a striking example of a crescendo developed in the linear manner. This heroic statement is followed by the first assault of the opposing forces (if this expression can be applied to so purely musical a process), with another theme for the unison strings. The solo wood winds answer, while the stream of motion flows on in the strings. A grandiose passage closes the first part of the movement. There is a long and elaborate working-out. The battle is already decided when the key of D-flat is again reached with the fugato. Clarinets, then the horn, recur to the theme of the unisono string introduction; we hear, in the wood winds, the hymn, *Lauda Sion Salvatorem;* and then, *fortissimo* on the brass, the Hallelujah leads us to a resplendent and triumphant close in D-flat major."



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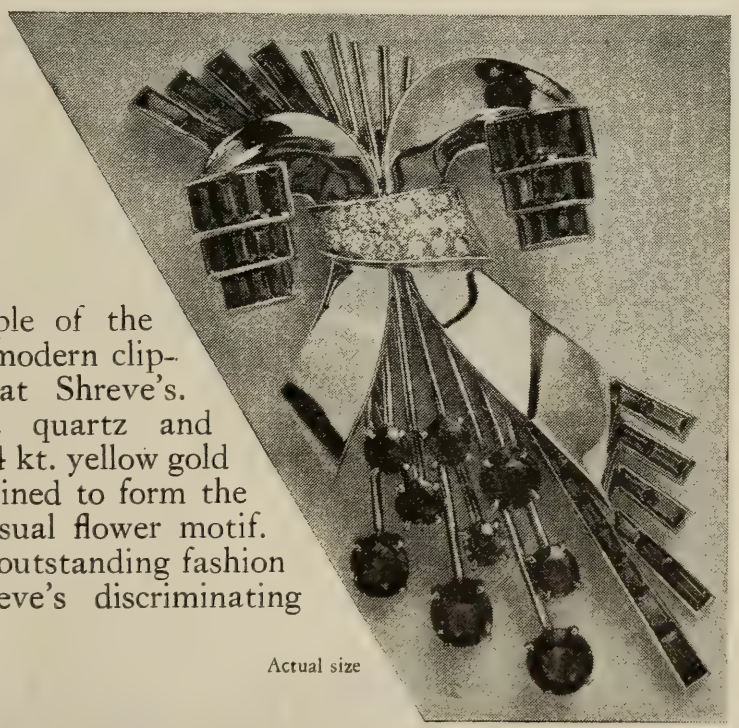
"Hindemith's style has gained in tonal plasticity to the same degree that he has simplified his art technically. The few themes of the symphony are tonal symbols of extraordinary vitality and perceptibility, but at the same time they obey a logic that is subject to wholly personal laws. The effect is further increased by the circumstance that in the first part, *Angelic Concert* (based on the picture of the Nativity painted by Grünewald for the Isenheim Altar), and in the third part, the Vision of the Temptation of Saint Anthony, old church melodies are used. These ancient melodies constitute the true germ-cell of music; they determine its melodic and harmonic tissue.

"But this is nothing new in Hindemith's case. The liturgical modes have exercised a deep influence on his music. This influence is evident in his *Marienleben* and in *Das Unaufhörliche;* it breaks through again with all its force in *Mathis der Maler.* It seems as though Hindemith, after many digressions, were recurring to his works of a decade ago. The pathos, the subdued lyricism, the plasticity of the musical vision — all these appear to establish a connection between his most recent art and its earlier expression. . . .

"The simplicity of *Mathis der Maler* does not mean, however, that Hindemith is renouncing his principle of polyphonic development. Polyphony, counterpoint inspired by Bach, remains the basis of his

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musical thinking and feeling. In the course of the last few years, however, he has abandoned more and more all dispensable contrapuntal ballast, and has lightened his linear style. . . .

"This polyphonic style gains, in the *Mathis* Symphony, a symbolic force which is something entirely new for Hindemith. Without, as we have said, employing descriptive music in the ordinary sense, effects are obtained here which could not have been realized by means of dramatic expressiveness. In this connection, we must mention especially the last movement, the pictorial subject of which (the Saint tortured by fantastic beasts) stimulated the tonal imagination of the composer to an exceptional degree.

"The development of the three movements is singularly clear. The dynamic curve descends from the festive and happy *Angelic Concert* of the beginning to the quiet elegy of the *Entombment,* and then proceeds, after the music of the Saint's ordeal, to the concluding Hallelujah Hymn of the final visionary exaltation."

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"MATHIS DER MALER" AS AN OPERA

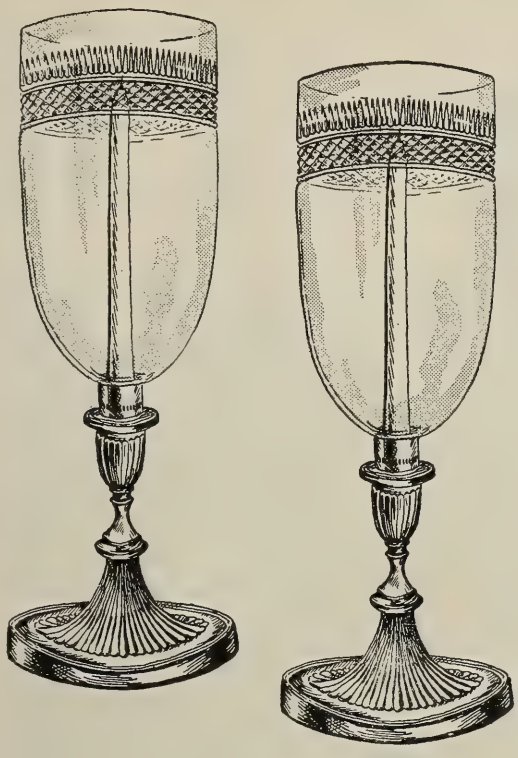
"MATHIS DER MALER," after long delays, was eventually produced as a stage piece, according to its composer's original intention. Mr. Furtwängler had planned to bring out the opera in Berlin in 1935. It was under the baton of Robert Denzler that the opera was at last produced on May 28, 1938, in Zurich (the same *Stadttheater* had likewise given the première of Alban Berg's fragmentary "Lulu" in its operatic form). The seven scenes of *"Mathis der Maler,"* as first unrolled, lasted four hours and a quarter. After the dramatic scene between the Cardinal Albrecht and Ursula, the composer was called out eleven times. At the end, there was another long demonstration. "It is ironical," wrote H. H. Stuckenschmidt (reporting the event for the *Christian Science Monitor*) "that 'Mathis,' which can be named beside Beethoven's 'Fidelio' and Pfitzner's 'Palestrina' in German essence and ethical earnestness, should start its course outside of Germany; but there is no doubt that this course will lead over all the world."

Hindemith, writing his own libretto, chose a tense moment in his country's history, the "peasant war" of 1524 when the populace through southern Germany were in rebellion against the nobles and the clergy for a liberalization and popularization of Church and State. Thomas Münzer, the fanatical leader of the rebellion, was tried for treason and shot, at the age of thirty-five, but the movement continued until the Reformation was established.

Almost all of the characters in the opera are historical. About the life of the painter Grünewald little is known, and Hindemith has been able without violation of known history to weave a story of romance and struggle about the central figure of the piece. The story is thus told by Mr. Stuckenschmidt:

"Germany is being tossed to and fro by the struggles between the Roman Catholic Church and the Reformation. In the midst of this tumult Mathis, in the service of the liberal Cardinal Albrecht of Mainz, is painting his religious pictures. But his social conscience is aroused by Hans Schwalb, leader of the peasants, and his young daughter, Regina. He leaves easel and palette in order to devote himself to the struggle for freeing the oppressed. In vain does Ursula, the beautiful daughter of the Mainz merchant, Riedinger, seek to restrain him; in vain does Albrecht warn him of his duty. In the background of the scene where he parts from Ursula is seen the light of flames burning heretical books in the market place of Mainz. . . .

"But the revolution plunges Mathis into fresh doubt. He sees the peasants plundering, profaning, and killing, they themselves making the same mistakes which had been committed against them. And so he turns from that too. Taking to flight with Regina, he seeks peace



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by night in the Odenwald. There apparitions appear to him, demons harass him, and devilish grimaces terrify him. At last the hallucination disappears; in a lovely landscape he is met by Paul, who leads him back to his painting. These apparitions are panels from the Isenheim Altar. The last scenes show Mathis again in his studio. Regina, whom he loved, has been taken from him; Ursula too he has had to give up. Age is approaching. He decides to take leave of the things of this world. An extremely delicate and poetically beautiful closing scene portrays his resignation."

Mr. Hindemith has made the following statement upon his own libretto:

"An opera, which has for its hero the painter, Matthias Grünewald, has less opportunity of becoming an exact report on the course of a longer or shorter period in the hero's life than any other dramatization of an historical personage. We have few data on the personal side of Grünewald's life. He stands therefore, in the case in question, for the embodiment of problems, wishes and doubts, which have occupied the minds of all serious artists from remotest times. For whom are works of art created? What is their purpose? How can the artist make himself understood to his adversary? This man, who wants to delve into the most obscure motives for creative work, sinks into a fit of unfruitful brooding, despairs of his mission and becomes absorbed in problems, the solution of which now seems to him more important for the well-being of his oppressed fellowman than the



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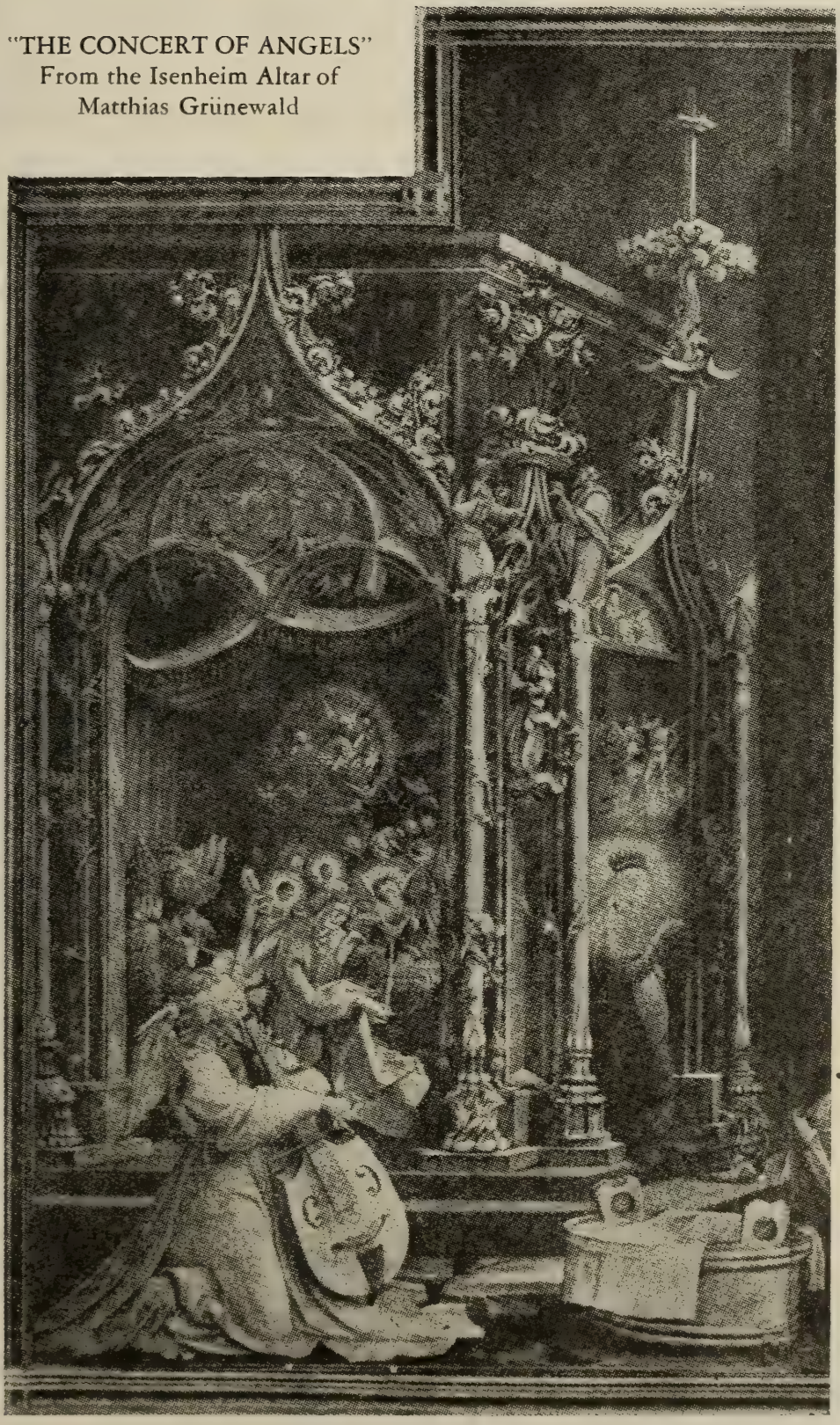
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creation of works of art. He goes to war and fights on the side of the rebellious peasants against the nobles and the church and thus against his own master, Cardinal Albrecht of Mainz. There is a gross contradiction between his imaginary ideal of a fair combat and just victory and the ugly reality of the Peasants' War.

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By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The "Pastoral" Symphony had its most recent performance in this series of the Boston Symphony Orchestra, January 17, 1936.

The Symphony is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual

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Exhibition

An exhibition of musical caricatures by various artists may be seen in the First Balcony Gallery together with music, pictures and autographs of the composers on these programmes.

Included in the collection is the anecdotal engraving "The Enraged Musician" by Hogarth. There is a considerable literature about this print, and several contemporary figures have been advanced as prototypes of the unfortunate musician. Dr. Arne has been singled out, among others, for his resemblance in figure and face to the distracted subject. A certain Mr. John Festin, however, noted as the "first hautboy and German flute of his time" seems to be the leading candidate for the dubious honor of appearing thus in the public eye. A clergyman to whom he related his story tells it in the following words:

"Mr. John Festin, the first hautboy and German flute of his time, had numerous scholars, to each of whom he devoted an hour every day. At nine in the morning he attended Mr. Spencer, grandfather to the present excellent Earl of that name. If Mr. Spencer happened to be out of town on any day, Festin devoted that hour to some other pupil. One morning he waited on Mr. Vernon, afterwards Lord Vernon. He was not up; but Festin went into his chamber, and opening the shutter of a window, sat down in it.

"The figure with the hautboy was playing under the window. A man with a barrow of onions came up to the player, sat on the edge of his barrow, and said to the man, 'If you will play the *Black Joke,* I will give you this onion.' The man with the hautboy played it. When he had so done, the man desired him to play some other tune, and then he gave him another onion. 'This,' said Festin to a friend, 'highly angered me. I cried out, "Zounds, Sir, stop! This fellow is ridiculing my profession: he is playing on the hautboy for onions." '

"Being intimate with Mr. Hogarth, Festin mentioned to him the circumstances, which, as he said, were the origin of 'The Enraged Musician.' The fact may be depended upon. Mr. Festin was himself the enraged performer."

Designed, engraved, and published by Mr. Hogarth, as an inscription upon the plate bears witness, "The Enraged Musician" went through many transformations before it was completed. Beginning with a scene from the lower part of St. Martin's Lane with the tower of St. Martin's Church above, Hogarth added the wretched likeness of the hautboy player, who was a familiar figure about the streets of that day. A number of changes were made after the first proofs of the plate were published, and there are a few remarkable ones which show the Dustman with the embarrassing lack of a nose. All the countenances were changed in some measure, as were the entire head and shoulders of the chimney-sweep, who originally possessed a grenadier's cap.

It has been amusingly said of this print that "it deafens one to look at it."

speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the programme named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole."



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The faculty will include Serge Koussevitzky, thirty members of the Boston Symphony Orchestra, G. Wallace Woodworth, Aaron Copland, Paul Hindemith, Herbert Graf, Olin Downes, assistants and guest lecturers.

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One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," writes Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the principle of exfoliation in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

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The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

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measures has come in for plentiful comment, and cries of *"Malerei."** The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "programme" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice

* Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

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shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his Smoking Catch, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the Pastoral Symphony,' continued Beethoven, 'I have tried to copy this.' "
There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "Battle of Victoria," had he chosen to plunge his Pastoral Symphony to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always — in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away

* Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

have exclaimed "the rainbow" — and any listener is at liberty to agree with them.

Joyous serenity is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the *"Hirtengesang,"* the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches,* and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale:* "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's *"Lehr und Erbauungs Buch,"* from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his

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day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

"But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life

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of all which is at rest! – the little brook which runs rippling towards the river!– the river itself, parent of waters, which, in majestic silence, flows down to the great sea! – Then, Man intervenes; he of the fields, robust and God-fearing – his joyous diversion is interrupted by the storm – and we have his terror, his hymn of gratitude.

"Veil your faces! ye poor, great, ancient poets – poor Immortals! Your conventional diction with all its harmonious purity can never engage in contest with the art of sounds. You are glorious, but vanquished! You never knew what we now call melody; harmony; the association of different qualities of tone; instrumental colouring; modulation; the learned conflict of discordant sounds, which first engage in combat, only afterwards to embrace; our musical surprises; and those strange accents which set in vibration the most unexplored depths of the human soul. The stammerings of the childlike art which you named Music could give you no idea of this. You alone were the great melodists and harmonists – the masters of rhythm and expression for the cultivated spirits of your time.

"But these words bore, in all your tongues, a meaning quite different from that which is nowadays their due. The art of sounds, properly so-called and independent of everything, is a birth of yesterday. It is scarcely yet of age, with its adolescence. It is all-powerful; it is the Pythian Apollo of the moderns. We are indebted to it for a whole world of feelings and sensations from which you were entirely shut out.

"Yes! great and adored poets! you are conquered: *Inclyte sed victi.*"

~

It was with care and forethought that Beethoven wrote under the title of his Pastoral Symphony: "A recollection of country life. More an expression of feeling than painting."* Beethoven was probably moved to special precautions against the literal-minded, in that he was divulging provocative subtitles for the first and only time. The following notations in the sketchbooks show that Beethoven gave anxious consideration to the problem of divulging much or little in the way of subtitles upon his score:

"The hearers should be allowed to discover the situations."

"All painting in instrumental music, if pushed too far, is a failure."

"*Sinfonia pastorella.* Anyone who has an idea of country life can make out for himself the intentions of the author without many titles."

"People will not require titles to recognize the general intention to be more a matter of feeling than of painting in sounds."

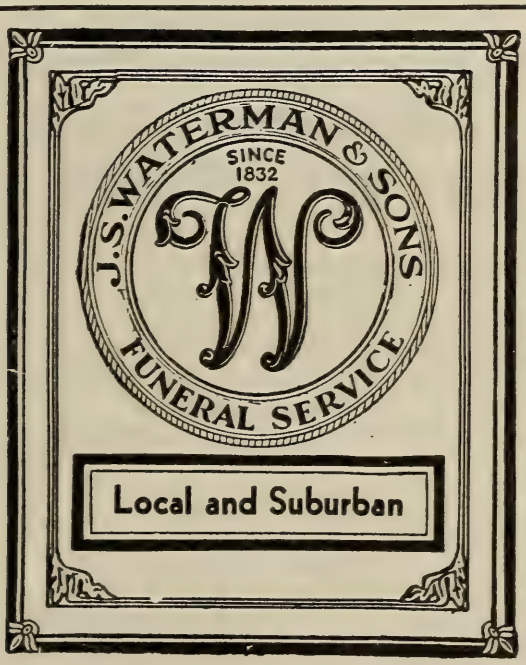
"Pastoral Symphony: No picture, but something in which the emotions are expressed which are aroused in men by the pleasure of the country (or), in which some feelings of country life are set forth."

Some have not needed the warning in a symphony where "feeling" controls every page, where the "painting" is never more than a sug-

* The inscription *"Mehr Ausdruck der Empfindung als Malerei"* was probably on the original manuscript. It appeared in the programme of the first performance (December 22, 1808) and on the published parts (1809), but was omitted when the score was published (1824).

gestive course to thoughts which are purely musical. Yet Beethoven's wisdom in giving this plain road sign (whatever his motive may have been for withdrawing it) is proved by the abundance of critics (early and late) who have been inclined to object to the birds, the brook, the storm, or the peasants. Those who at various times in England during the past century have tied the music to stage tableaux, sometimes with action, would have done well to pay a little attention to the composer's injunction. Beethoven had, no doubt, very definite pictures in his mind while at work upon the symphony. Charles Neate has reported a conversation on the very subject of the Pastoral Symphony, in which Beethoven said: "I have always a picture in mind while composing, and work up to it." He might have added (except that the evidence is plain enough in his music) that these images were always completely transmuted into the tonal realm, where, as such, they took their place in his musical scheme.

Beethoven had a still more direct reason for trying to set his public straight on his musical intentions in this symphony. He wished, no doubt, to distinguish his score from the "programme music" highly popular in his day, trivial imitations by composers entirely incapable of the "feeling" Beethoven justly stressed in his similarly entitled



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score. He could not even approve the literal imitation of animal life in Haydn's "Creation," an oratorio which was in great vogue in Vienna at that time. He did indeed later capitulate to the lower order of *"Malerei"* in his "Battle of Victoria," but for this excursion in the popular taste he never claimed a preponderance of feeling over imagery. There were nature pictures in music as well as battle pieces at that time, and they were on a similar level. A symphony of this sort has been found which may well have suggested Beethoven's Pastoral Symphony, and its plan of movements. It is a "Grand Symphony" subtitled "A Musical Portrait of Nature" by a Swabian composer, Justin Heinrich Knecht, published about 1784. This work was advertised in the publication of Beethoven's Opus 2, his first three piano sonatas, so Sir George Grove has discovered, "and the boy must often have read Knecht's suggestive titles on the cover of his own sonatas. If so, they lay dormant in his mind for twenty-four years, until 1808." Grove, who examined the score, hastened to reassure his readers that "beyond the titles, there is no similarity in the two compositions." The title-page has no pictorial reticence:

1. A beautiful countryside where the sun shines, the soft breezes

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blow, the streams cross the valley, the birds twitter, a cascade murmurs, a shepherd pipes, the sheep leap, and the shepherdess lets her gentle voice be heard.

2. The heavens are suddenly darkened, all breathe with difficulty and are afraid, the black clouds pile up, the wind makes a rushing sound, the thunder growls from afar, the storm slowly descends.

3. The storm, with noise of wind and driving rain, roars with all its force, the tops of the trees murmur, and the torrent rolls down with a terrifying sound.

4. The storm is appeased little by little, the clouds scatter and the sky clears.

5. Nature, in a transport of gladness, raises its voice to heaven, and gives thanks to its Creator in soft and agreeable song.



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SATURDAY EVENING, MARCH 2, *at* 8:15 *o'clock*

MAHLER.....Symphony No. 5 in C-sharp minor

Part I
(1) Trauermarsch
(2) Stürmisch bewegt

Part II
(3) Scherzo

Part III
(4) Adagietto
(5) Rondo-Finale

INTERMISSION

SZYMANOWSKI.....Symphonie Concertante for Piano and Orchestra, *Op.* 60

I. Moderato
II. Andante molto sostenuto
III. Allegro non troppo

SOLOIST

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For Pension Fund Programme see next page

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HANDEL.....Aria from "Semele," "Oh, Sleep, why dost thou leave me?"

MOZART.....Aria from "The Magic Flute," "Ach, ich fühl's"

WAGNER.....Prelude to "Lohengrin"

WAGNER......"Elsa's Dream," from "Lohengrin"

CHARPENTIER.....Air, "Depuis le jour," from "Louise"

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Concerto No. 12 — Larghetto Handel
Damnation of Faust: Minuet — Waltz — Rakoczy March Berlioz
Danse Debussy-Ravel
Daphnis et Chloé — Suite No. 2 Ravel
Élégie (Violoncello solo: Jean Bedetti) Fauré
Frühlingsstimmen — Waltzes (Voices of Spring) Strauss
Gymnopédie No. 1 Erik Satie–Debussy
"Khovanstchina" Prelude Moussorgsky
La Valse Ravel
"Lieutenant Kije" Suite Prokofieff
Love for Three Oranges — Scherzo and March Prokofieff
Ma Mère L'Oye (Mother Goose) Ravel
Passion According to Saint Matthew (Three Albums) Bach
"Peter and the Wolf" Prokofieff
Petrouchka Suite Stravinsky
Pictures at an Exhibition Moussorgsky-Ravel
Pohjola's Daughter Sibelius
"Romeo and Juliet," Overture-Fantasia Tchaikovsky
Rosamunde — Ballet Music Schubert
Sarabande Debussy-Ravel
"Swanwhite" ("The Maiden with Roses") Sibelius
Symphony No. 2 in D major Beethoven
Symphony No. 2 in D major Sibelius
Symphony No. 4 in A major ("Italian") Mendelssohn
Symphony No. 4 in F minor Tchaikovsky
Symphony No. 5 in E-flat major Sibelius
Symphony No. 6 in B minor ("Pathétique") Tchaikovsky
Symphony No. 6 in F major ("Pastoral") Beethoven
Symphony No. 102 in B-flat major Haydn
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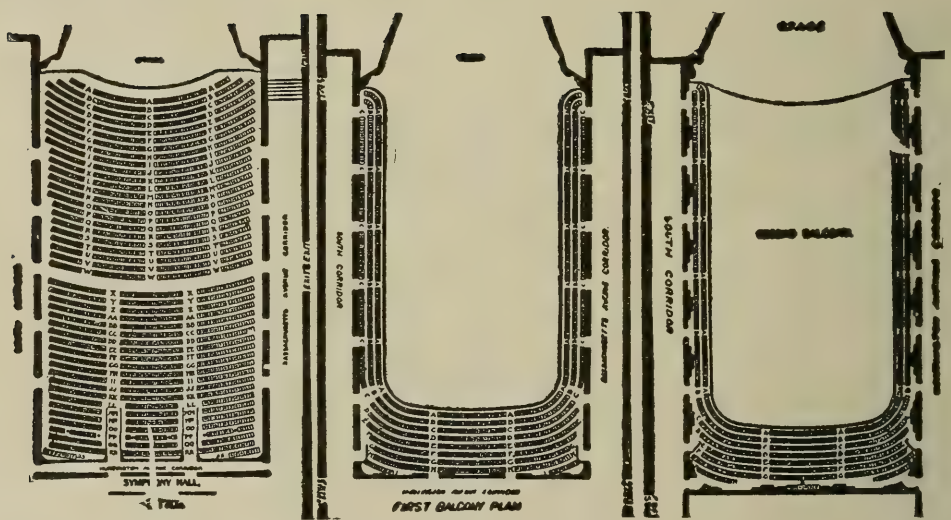
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with historical and descriptive notes by

JOHN N. BURK

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MAHLER.....Symphony No. 5 in C-sharp minor

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SYMPHONY NO. 5, IN C-SHARP MINOR

By GUSTAV MAHLER

Born at Kalischt in Bohemia, on July 7, 1860; died at Vienna on May 18, 1911

Mahler completed his Fifth Symphony in 1902. It was first performed at a Gürzenicht concert in Cologne, October 18, 1904, under his own direction. The first performance in the United States was by the Cincinnati Orchestra under Frank von der Stucken, March 25, 1905. The first performance in Boston was by the Boston Symphony Orchestra, February 2, 1906. Wilhelm Gericke, who conducted, gave the work its first New York hearing on February 15, and repeated it in Boston on February 23. The symphony was performed here under Dr. Muck's direction April 18, 1913, November 21, 1913, and February 27, 1914. Dr. Koussevitzky revived it October 22, 1937, and repeated it March 4 of the same season.

The Symphony is scored for four flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, six horns, four trumpets, three trombones and tuba, timpani, snare drum, bass drum, cymbals, triangle, glockenspiel, tam-tam, harp and strings.

It was published in 1904.

GUSTAV MAHLER composed his Fourth Symphony at Maiernigg on the Wörthersee in the summer of 1900. During the two summers following, at his little cottage in this idyllic spot of Carinthia which has inspired great music at other times, he worked upon his Fifth

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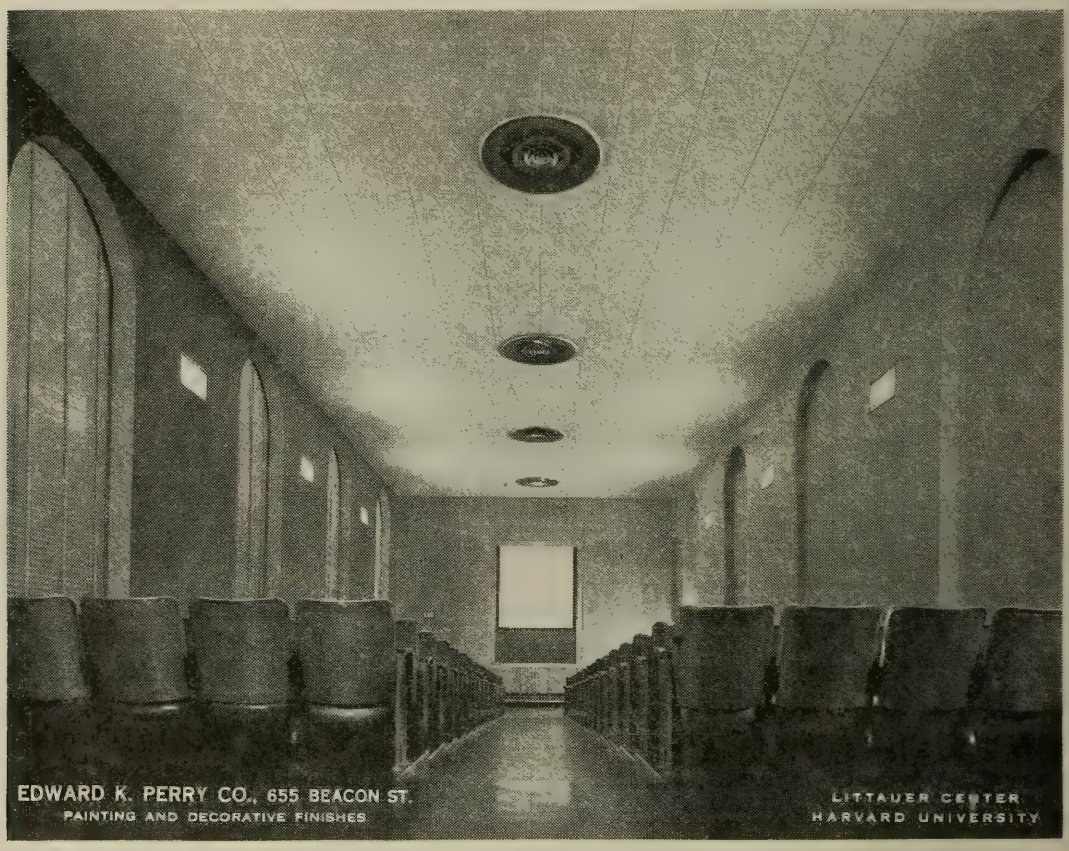
Symphony and likewise set five songs from Rückert, and two of the *"Kindertotenlieder."* The Fifth Symphony was completed in the summer of 1902. It was in March of that year that he married Alma Maria Schindler.

The Fifth Symphony, in Mahler's own words, marked a new departure in his life as an artist. Experienced as he was in the technical handling of an orchestra through his conducting and through the magnificent scores he had already written, the Fifth seemed to require a reconstitution of his instrumental forces. He was not satisfied with it, and wrote as late as 1911 of changes he had made in the orchestration. It seemed to him "as if a totally new message demanded a new technique."

The Mahler enthusiasts may well have looked for an elucidation of the Fifth Symphony when it appeared. The introductory "funeral march" had a character and suggestion obviously far different from some outward ceremonial; the scherzo, with its wild abandon and the affecting adagietto, seemed to have some definite motivation.

Bruno Walter, than whom no one has had a more intimate comprehension of Mahler the artist, warns us quite specifically in his personal and revealing monograph on Gustav Mahler* against looking for any programme in the Fifth Symphony or the two that follow.

* Kegan Paul, Trench, Trubner & Co. Ltd., London, 1937.



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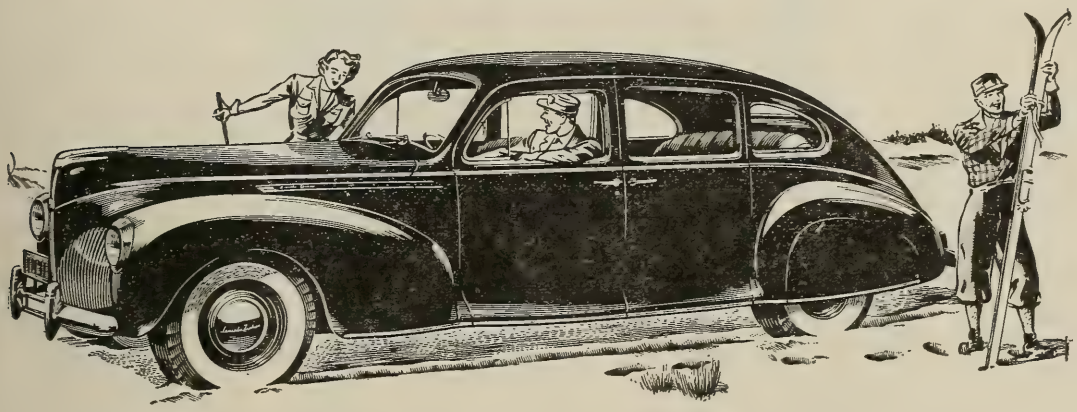
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He finds each of these more than anything else "a further intensification of the symphonic idea." The first four symphonies had each had their text or their pictorial images. Taking up the Fifth, Mahler showed a marked change in the course of his musical thinking. "He has had enough now of struggling with weapons of music for a philosophy of life. Feeling strong and equal to life, he is now aiming to write music as a musician.

"Thus the Fifth Symphony is born, a work of strength and sound self-reliance, its face turned squarely towards life, and its basic mood one of optimism. A mighty funeral march, followed by a violently agitated first movement, a scherzo of considerable dimensions, an adagietto, and a rondo-fugue, form the movements. Nothing in any of my conversations with Mahler and not a single note point to the influence of extra-musical thoughts or emotions upon the composition of the Fifth. It is music, passionate, wild, pathetic, buoyant, solemn, tender, full of all the sentiments of which the human heart is capable, but still 'only' music, and no metaphysical questioning, not even from very far off, interferes with its purely musical course. On the other hand, the musician was all the more diligently striving to increase his symphonic ability and to create a new and higher type."



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When this symphony was performed in Berlin and in Dresden in 1905, there were the usual expectations of elucidation from the composer, but the composer had become more wary than ever of verbal explanations. No analyses or descriptions of any sort were to be found in the printed programmes. The composer did not remain adamant on this point. Analyses of the Fifth Symphony, and elaborate ones, appeared in print before and after 1905 — without recorded protest from Mahler. On composing his First Symphony (and also his Third) he had hoped to assist the public mind in following the paths of his free-reined imagination by allowing titles to the movements which were printed at early performances. When he found, as other composers have, that such signposts usually divert well-intentioned but literal souls into verbal thickets where the music itself is all but lost from sight, he withdrew these titles. If the listening world could have found a liberation of the imagination in the writings of E. T. A. Hoffmann, as Mahler did in composing his First Symphony, they would have grasped at once the roaming, fancy-free spirit of that work. Did not Hoffmann himself say, through the mouth of his Kreisler: "Music opens for man an unknown continent, a world that has nothing in common with the exterior world of sense that

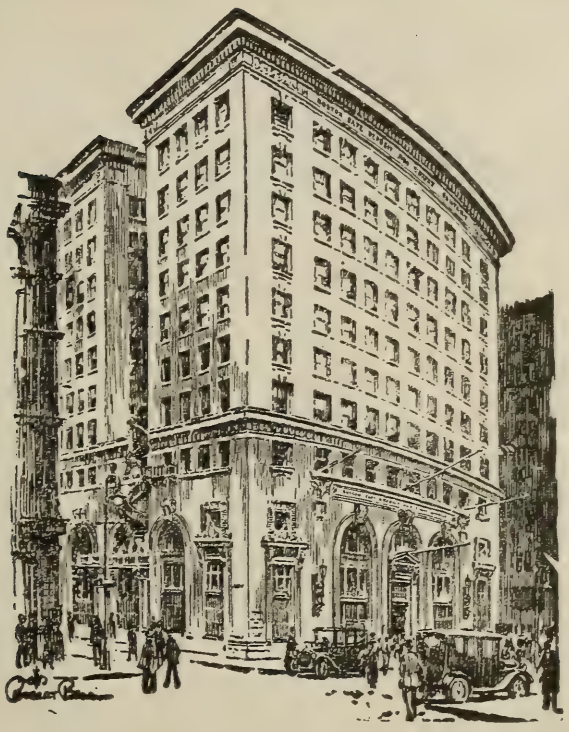
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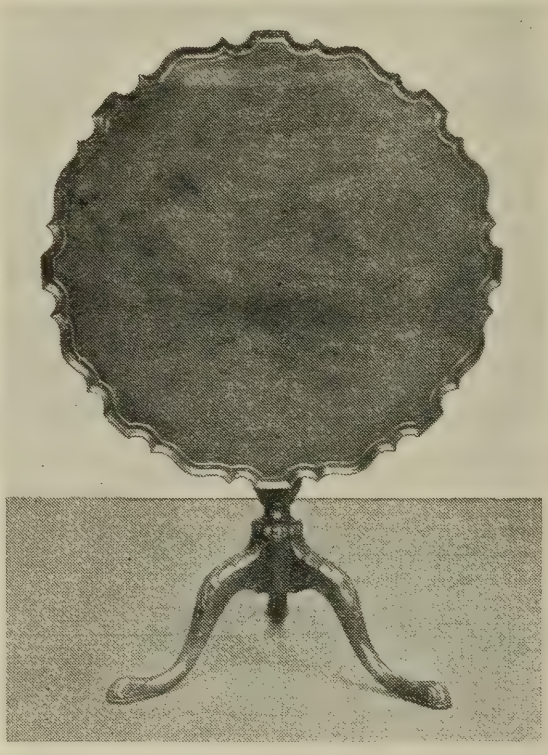
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surrounds it, and in which he leaves behind all determinate feelings in order that he may give himself up to indescribable yearning"?

There had been the same difficulty with the philosophic, the symbolic implications of the Second Symphony or the Fifth. A truly sympathetic understanding of the Second must derive from the music as a personal expression of Mahler, rather than from the bald references of the sung text to "death" and "resurrection." Bruno Walter wrote: "If we understand the titles Mahler gave his works in the mystical and only possible sense, we must not expect any explanation of the music by means of them; but we may hope that the music itself will throw the most penetrating light upon the sphere of emotion which the titles suggest. Let us be prudent enough to free these titles from an exact meaning, and remember that in the kingdom of beauty nothing is to be found except *'Gestaltung, Umgestaltung, des ewigen Sinnes ewige Unterhaltung'* (Formation, Transformation, the Eternal Mind's Eternal Recreation). Should we attach to those programmatical schemes fixed names, the 'transformation' would prove us wrong in the next minute. We must not think of that 'which the flowers of the meadow tell' [Third Symphony], but of everything that touches our hearts with gentlest beauty and tenderest charm."

Not only did the general public fail to achieve this enlightened



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approach — the annotators and guides (sometimes self-appointed) did not always achieve it. At the time the Fifth Symphony was being performed without verbal aid to the inquisitive listener, Mahler made a speech on the subject of explanations, which was reported by Ludwig Scheidermair. It followed a performance of the Second Symphony by the Hugo Wolf Society in Munich. "After the concert there was a supper, and in the course of the conversation, someone mentioned programme-books. Then was it as though lightning flashed in a joyous sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled. He sprang in excitement from the table and exclaimed in passionate tones, 'Away with programme-books, which spread false ideas! The audience should be left to its own thoughts over the work that is performed; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with *'Pereat den Programmen!'* "

Mahler knew well the difficulty of "forcing on his hearers the sensations which streamed through his mind" — no less well than the

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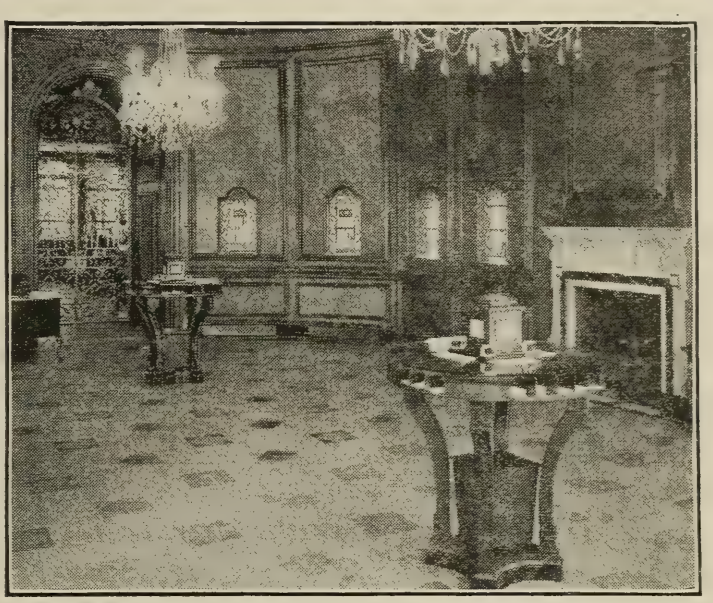
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futility of printed descriptions. Fortunate is Mahler's type of artist if he can be spared the disappointments of the high-aiming conductor in relation to his audiences. Mahler, constantly upon the conductor's platform, was painfully aware of the distance between his musical visions and the capacity, the inclinations, the receptivity of those that listen in concert halls. He at first thought that his symphonies could be explained and adequately comprehended, and wrote to Arthur Seidl in 1897 of the "programme as a final, ideal elucidation." It was not long before he had to reverse this statement and come to the realization that a programme was more likely to widen a gap, which, in any case, could never be bridged. He was sometimes heaped with applause when he performed his symphonies, but the enthusiasm was probably directed toward the conductor himself, the little man with the burning zeal who got such fine results from the forces he directed, rather than toward his monstrous and perplexing scores. The arduous seasons of conducting opera and concert absorbed the best hours and energies of the creative artist – they did not quite deprive him of that peaceful abstraction, that unconcern with a sluggish world which is the first requisite of the dreamer and visionary, weaving his patterns for his own inner satisfaction.

Philip Hale, preparing notes for a performance of this symphony





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in 1906, wrote: "Let us respect the wishes of Mr. Mahler," and refrained from quoting any analysis or description of it. Lawrence Gilman, in his notes for the Philharmonic Symphony Society of New York, concurred with Mr. Hale and likewise allowed the Fifth Symphony to be "listened to without benefit of the annotative clergy." It would seem unnecessary to prolong the abstention indefinitely, and to withhold descriptions which have for many years stood in print for any to read. Individuals have their preferred points of approach. One among the tourists on the rim of the Grand Canyon in Arizona will seek a guide to point out to him some rock which looks like an animal, or the face of an old man. Another finds in the scene a rare opportunity to study the processes of erosion. Still another is content to gaze at a vast and unexampled spectacle of nature, bothering neither with the guide nor the scientist. As for the first two tourists, there would be little use in depriving them of their lesser satisfactions — the one of his freakish resemblances, the other of his rather chilling computations. Neither would become by this a more likely recruit for the grander mood.

Paul Stefan, in his "Gustav Mahler — A Study of His Personality and Work," gives a description of this symphony, warning his reader in advance that the interpretation is his own, and that the work has

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not the slightest trace of a programme. He takes the opening words of one of the lyrics as indicative of Mahler's changed point of view when the outlines of the Fifth Symphony took shape in his mind:

"*'Ich bin der Welt abhanden gekommen'* (I am lost to the world), that is, not the cosmos, from which music can never escape, but the world in the sense of the Christian, the philosopher – worldliness. The world has lost the artist Mahler, whom she had never possessed; the 'composer' who turned into music his perception of earthly and heavenly life has become a 'tone-poet'; as though, moving in lofty spheres, he has now mastered his own musical language, penetrating into it more intensely, spiritualising it, so that he now no longer needs human language. The soul of him is the same, only he struggles now with other spirits, fixes his gaze upon a new sun; other abysses open before him, he salutes the colder serenity of other planets. It is like a reincarnation upon some other plane of all-embracing life, where only the most charitable, the most chaste, and – the most sorely wounded, can be born again.

"In this rebirth, the spirit clings ever closer to the – humanly speaking – eternal form of symphonic art. The resemblances between these symphonies and some of the later lyrics, as in the Fifth, merely recall a subject of similar mood; on this plane they never become thematic. The struggle is thrice renewed. Then the deepest depths are stirred and a terrible flame lays hold of the artist's whole existence, his past

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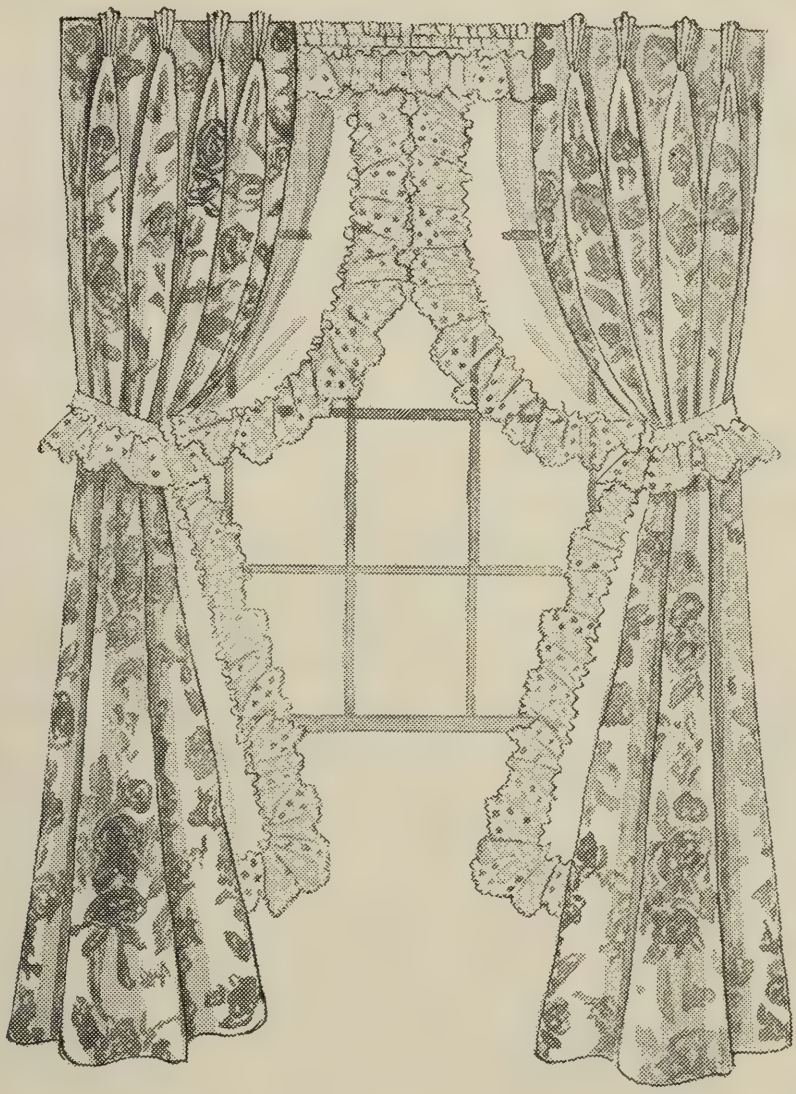
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and his future. No gateway can withstand the searching glow of this desire."

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"The Fifth Symphony opens with a long, gloomy fanfare in C-sharp minor, which leads into a stern funeral march. A turn into A-flat (G-sharp as dominant of C-sharp). Then an episode of passionate lamenting, with *ostinato* double-basses. The funeral march returns altered, and dies away in a passage that bears a distinct resemblance to one of the *Kindertotenlieder.* A second episode, a variation of the first, and a coda of a few bars only ends the song-like and expository movement. Like a great development of it, the second rages forward. The theme is developed from a viola part of the earlier second episode. Then the secondary section in the episode itself, exactly in the tempo of the funeral march. The repeat after the exposition, which still stands in the small score, is cancelled, and the development begins. It is interrupted by a quotation from the funeral march. In the repeat, the cutting 'ninth' motive of the beginning binds everything together, effaces and displaces the themes. In a new cropping out (so to speak) of the coda, two intensifications into D; at the culmination a chorale, from which the victory of the last movement shines. A close in the minor, will-o'-the-wisp-like. A terrific scherzo indicates the turning. In immensity of projection, in harmonic and specifically contrapuntal art, it is something theretofore unheard of, even in Mahler. The melody does not disavow the character of a dance-tune. The fourth and fifth movements also go thematically together. An almost feminine *Adagietto,* scored for strings and harp alone, is immediately followed by a *Rondo-Finale.* This is one of the most complicated movements in Mahler's works. The second principal theme is taken as fugue-subject, and forces ever new motives into the fugue. One of these seems, characteristically enough, to be taken from the song *'Lob des hohen Verstandes.'* When the fugue begins for the second time, a counterpoint shows one of the principal themes of the Eighth Symphony. This time the renewed *Adagietto* proceeds from it. A development on the gigantic scale of the whole symphony; third, entirely altered, repetition of the rondo; triumphant finale with the chorale as in the second movement, and a close in D major after exultant whole-tone passages."





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THE LAST YEARS OF MAHLER

Quoted from "Gustav Mahler"

By BRUNO WALTER

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HE SPOKE to me of the serious consequences which the discovery of his ailment would have for him and of the revolutionary changes necessary in his mode of living and creating. He who had at all times been wont to listen to his musical inspiration on long walks, and even while climbing mountains, was now condemned to a most careful reserve in physical exertion. This meant to him not only a grievous deprivation but also fear for his creative work.

More important, however, than the certainly serious changes in his mode of working seemed to me his altered outlook upon life. Death, towards whose mysteries his thought and perception had so often taken their flight, had suddenly come in sight. The world and life now lay in the sinister shadow of its nearness. While, at the time, we spoke quite unsentimentally and to the point, there was no mistaking the darkness which had settled over his entire being.

"Well, I'll get used to it," he said, and how brave and successful



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was his endeavour is shown by the birth of *"Das Lied von der Erde"* and the Ninth Symphony after he had been taken ill. . . .

When he spoke to me of *"Das Lied von der Erde"* for the first time, he called it a "Symphony in Songs." It was to have been his "Ninth." Subsequently, however, he changed his mind. He thought of Beethoven and Bruckner, whose "Ninth" had marked the ultimate of their creation and life, and did not care to challenge fate. He turned the manuscript over to me for study, and it was the first time that it was not he himself who introduced me to a new work of his. When I brought it back to him, almost unable to utter a word, he turned to the *"Abschied"* and said: "What do you think? Is this to be endured at all? Will not people make away with themselves after hearing it?" Then he pointed out the rhythmical difficulties and asked jestingly: "Have you any idea how this is to be conducted? I haven't." . . .

The briefness of my meetings with Mahler during the last years of his life is compensated in my recollection of them by the intensity of what he had to say and the weightiness of experience with which every one of our conversations was fraught. Just as in nature twilight is followed by the brightness of the sunset glow, so the world, after the initial darkening of his vitality through his ailment, lay now before him in the mild light of farewell. The "dear Earth" whose song he had written looked so beautiful to him in that light that everything he thought or uttered was mysteriously permeated with a feeling of surprise at the new charm of the old life. I shall never be able to forget his expression when he told me how, on the occasion of a country visit in Moravia, he had found the world to be more beautiful than ever before and what a peculiarly fervent happiness he had derived from the smell of the soil arising from the fields. In the background of his conversation there was now a constant spiritual upheaval, his mind ever striving, almost as in the Hamburg days, to take flight from its manifold intellectual themes to problems of a metaphysical nature – only now the urge and the agitation were more intense. I am tempted to compare this restlessness of the soul with the excitement preceding a journey, a condition which only occasionally yielded to a beautiful repose when, in our conversations, we would make plans for the future. We would talk of a house and garden on the Hohe Warte or in Grinzing,* or discuss the choice of a coffeehouse where we could meet of an afternoon. But, as a rule, his mental excursions into idyllic realms ended in a gesture of the hand or a look of incredulity.

Unless I am mistaken, it was during the last summer which Mahler

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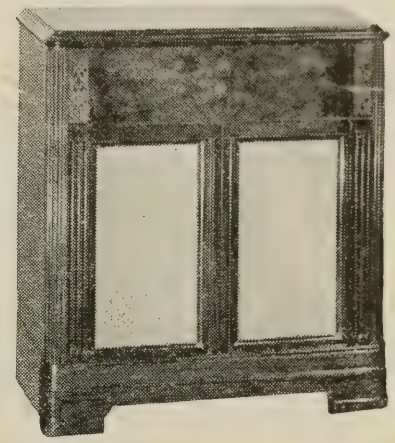
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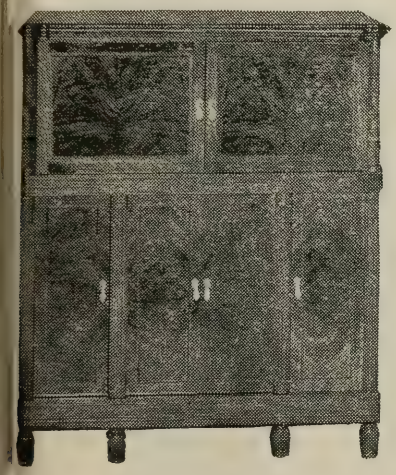
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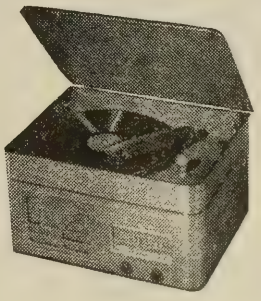
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was permitted to witness that a strangely terrifying occurrence depressed his thoughts. He told me that, while at work in his Composer's Cottage in Toblach, he was suddenly frightened by an indefinable noise. All at once, "something terribly dark" came rushing in by the window and, when he jumped up in horror, he saw that he was in the presence of an eagle which filled the little room with its violence. The fearsome meeting was quickly over and the eagle disappeared as stormily as it had come. When Mahler sat down, exhausted by his fright, a crow came fluttering from under the sofa and flew out. The peaceful abode of musical absorption had become a battleground upon which one of the innumerable fights of "all against all" had taken place. Mahler's account of it still tingled with the horror of so striking a demonstration of that cruelty of nature which had ever been one of the reasons for his deep world-sorrow.

In the autumn of 1910 he went to New York again, and February of 1911, news came of his severe illness. When, in April, he arrived in Paris to submit to a serum treatment, I decided to visit him there. There he lay, tortured victim of an insidious illness, his very soul affected by the struggle of the body, his mood gloomy and forbidding. A careful allusion to his work, made with the intention of leading his thoughts to a comforting subject, elicited, for the first time, only

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pessimistic utterances. I therefore avoided touching upon serious matters and confined my conversation to an endeavour to divert and entertain his mind by talks on a variety of subjects. . . .

Often, however, my endeavours to amuse him were useless, and on his face there would be an expression of indifference. I am mindful of a sad reply he made when I tried to describe to him the future house and garden of which we had talked in Vienna in former days. He was silent for a while and then said: "That would be quite nice, but, as a matter of fact, I have now but one desire — to take enough digitalis to support my heart." Then, again, his deadly sadness would leave him for a while and he would listen with interest to what I had to tell him about Vienna and its musical happenings. In spite of an occasional manifestation of crossness at the mention of Vienna, the old attachment would come to the fore again and again and, when all is said, he liked nothing so much as to listen to tales of the familiar haunts. I had to leave after a few days and never exchanged another word with him. When I saw him again, he was dying.

He was brought to Vienna in May. The resentment, the residue of quite a number of disappointments during his days in Vienna, had not been able to stand up against the desire, in his serious condition,

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to get "home." Messages of friendship and reverence which found their way to his sick-bed gave him great pleasure. He died on the 18th of May. When, on the following evening, we transported the coffin to the chapel of the Grinzing cemetery a storm was raging and the rain came down in torrents, so that we could hardly get ahead. The funeral took place in the presence of an immense crowd and in hushed silence. At the moment when the coffin was lowered, the sun burst through the clouds.



JAN SMETERLIN

The following information about Mr. Smeterlin is furnished by his concert bureau. He was born in Bielsko, Poland, in 1892. Although music was not a tradition in his family, he was taught piano at the age of six and soon developed a remarkable ability, playing a Beethoven Concerto at the age of eight with the local orchestra. His father, opposing his inclination to become a professional artist, sent him to the University in Vienna to study law. There he quietly joined the piano class of Godowsky, and within a short time was awarded the state prize and sent to London and Berlin for demonstration recitals. After the war he began his career as a concert pianist in Europe. He first came to America in the autumn of 1930, and has since made annual tours of this country. Mr. Smeterlin appeared for the first time with the Boston Symphony Orchestra in Chopin's F minor Concerto, February 7, 1936.

He has done much toward making known the piano music of his countryman, Karol Szymanowski, having played, in addition to the *"Symphonie Concertante,"* the sonatas of this composer and likewise his "Three Metopes" on concert tours. Szymanowski dedicated his "Mazurkas," Opus 50, to him.

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By KAROL SZYMANOWSKI

Born near Elisawetgrad, in the Ukraine, September 21, 1883; died at Lausanne, Switzerland, March 28, 1937

The *Symphonie Concertante,* Szymanowski's only work for piano and orchestra, was composed late in 1932. The piece had its first performance by the Philharmonic Orchestra of Warsaw in May, 1933, Georg Fitelberg conducting. The composer took the solo part in this, as well as in subsequent performances in London, Paris, and Brussels. The first performance in America was given at concerts of the Cleveland Symphony Orchestra in its own city, November 2, 1933, when Severin Eisenberger was soloist and Artur Rodzinski the conductor.

The *Symphonie Concertante* bears the dedication to Artur Rubinstein. It is scored for two flutes and piccolo, two oboes, two clarinets and E-flat clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, cymbals, bass drum, small drum, triangle, tam-tam, harp and strings.

WHEN Szymanowski's *Symphonie Concertante* was performed in Cleveland, Herbert Elwell, describing the piece for the programme books of that orchestra, remarked that the title is accurately descriptive of the work. "It should not be mistaken for a piano concerto in the ordinary sense, for the solo instrument, in spite of numerous difficulties requiring a virtuoso technique, does not pre-



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dominate. Rather, the orchestra and piano alternate in taking the principal rôle, the piano being at times subordinated to a mere obbligato. Some of Szymanowski's earlier works may have taken on certain cosmopolitan features from the composer's more universal contacts, but this brilliant composition owes its inspiration primarily to the folk spirit of his native land, and it vibrates generously with the robust, vivacious temper of the Polish mountaineers. While none of the themes appear to be literal translations of Polish folk tunes, they have, nevertheless, a highly indigenous character and evoke a rural atmosphere from which the wit and sentiment of a simple carefree people speak with singular potency. Though the rhythms are often terse and the dissonances biting, they seem to emanate from and resolve into genial peaceful moods, producing an impression, not of conflict and distortion, but of organic growth and healthy liberation of energy.

"The tonal plan of the work is far from conventional, but with the exception of certain transitions where the sense of key is purposely dispensed with, it is not atonal, or without key. As with the majority of modern compositions, melodic and harmonic freedom disguises the sense of key, enveloping it in an interesting, if sometimes mystifying camouflage, yet there is usually one tone, or tonic chord, about which

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the music revolves as a center, and to which it gravitates for purposes of stability and unity. The first movement of the present work stabilizes itself in the tonic chord of F major. The second has less tonal definition, though a mode on A predominates, while A major is quite obviously the vocal point of the last movement. The last two movements are linked by a transition.

"The first movement begins at a moderate, commodious tempo, 3-4 time, with the piano announcing the theme against quietly syncopated chords in the strings. Clear and luminous, it is a theme that seems to reach confidently for the sky and then fall back in effusive warmth. After the piano has discoursed at some length, the orchestra comes forth with emphasis on the principal motive, and the piano follows with insistence on certain features of the theme, particularly the interval of the minor third which is conspicuously stressed in several other portions of the work. Further development of the theme brings a mighty crescendo and a long pause over a diminishing tremolo in the lower register of the piano.

"At this point, the second theme is introduced in the flute over mysteriously descending and rising chromatic scales in the strings. The rhythm of this plaintive, whimsical melody in 6-8 time is strikingly like that of the ancient Venetian dance, the *forlana*. It is taken up by the piano with fuller harmonization and subjected to some development of growing intensity, subsiding in a mysterious *pian-*

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issimo of trills in the strings. Then comes the main theme again, this time in the strings and ostensibly in D major, with the piano supplying the chordal accompaniment. A series of embroidery passages follows in the solo instrument, and again we hear the forceful climax which originally led to the second subject. But this time it culminates in an extended cadenza for the piano, delaying the second subject, which, at a more animated tempo than before, is eventually heard in the horn. Constantly increasing animation brings sharp ejaculations in the full orchestra, and after a sudden fortissimo and pause, a swiftly rising line from the lowest to the highest register of the piano leads to a curt and vigorous conclusion.

"At the opening of the second movement, *Andante molto sostenuto,* 4-4 time, the flute carries a melody whose poetic charm is greatly enhanced by the strangely atmospheric background of piano and strings in vague figuration and *tremolando.* The violas join in with an expressive counter melody. While the piano continues its elaborate ornamentation, the violins take up the theme, and the counter melody is sung first by muted trumpet, and then by the English horn. A second theme of rare beauty is then heard in the muted horns, as from a distance. Its gently moving rhythm is passed on to the piano, in which part it assumes ingeniously varied harmonic color in combination with strings. Presented soon in the violins, it grows to a sonorous climax, which dies away gradually and is followed by tenderly beseeching short phrases in the piano.

"Amidst the peacefulness and quiet thus established comes a soft

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reminiscence of the principal theme of the first movement, first in the flute and then in the piano. And as though unable to sustain itself in the new environment, it seems to diffuse in an atmospheric change and disappear with a sleek downward glissando in the piano, leading directly to the suppressed agitation and rhythmic tension of the last movement, *Allegro non troppo.*

"The dance rhythm of the kettledrum tugs at its moorings as if impatient to be under way, and finally it generates a motive whose incisive staccato accents are at first dimly audible in the low notes of the piano. Increasing little by little in intensity, this almost savagely reiterated phrase works up to a highly dramatic pitch. From here on, much subordinate material is introduced, but with no surcease from the original rhythm, which gains more and more definition as an enticing and glamorous waltz.

"The waltz refrain is ultimately heard in a solo violin and is resumed by the piano in a form that suggests the half-delirious joy of a tipsy peasant. This was, in fact, the idea the composer himself had in mind when he wrote it. The tune is sentimental, the harmony thick and heady. It is all delightfully satirical and gay, and it sweeps along at a steadily quickening tempo. The rhythm continues with a sort of relentless drive. The refrain returns again and again against glittering runs in the piano, the whole orchestra joining in the increasing excitement which is sustained to the very end, where a last mighty reiteration of the original motive and a brilliant flourish mark the conclusion."

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KAROL SZYMANOWSKI

Born near Elisawetgrad, in the Ukraine, September 21, 1883; died at Lausanne, Switzerland, March 28, 1937

KAROL SZYMANOWSKI, making his first visit to America in the season of 1921–22, was present at the performances of his Second Symphony by this Orchestra on January 20–21, under the direction of Pierre Monteux. The composer's Second Violin Concerto was performed at these concerts on December 28, 1934, with Albert Spalding as soloist. The Orchestra performed it in New York in the following week. The Symphony and Concerto thus had their first American performances.

By far the most complete record in English of the life of Szymanowski was contributed by Felix R. Labunski, a Polish musician and writer of New York, to the International Cyclopedia of Music and Musicians, edited by Oscar Thompson. The description which follows of Szymanowski's life and works is principally derived from this source.

Tymoszowka, described as the birthplace of Karol Szymanowski, is in reality the name of the estate of his parents, near Elisawetgard, in the government of Kiev in the Ukraine. "The landlords of this part of the Ukraine were for the most part of Polish blood, some families having owned their land there since the time of the Polish possession of the Ukraine. In spite of the wars and changing political regimes, they succeeded in preserving the Polish language and culture and appertained to the upper class of this country. To this wealthy Polish country gentry belonged Karol's father, Stanislaw Szymanowski. He married Baroness Taube, whose family was of Swedish origin though established in Poland for centuries. Their home, Tymoszowka, was known in the vicinity as a centre of culture and arts, and was an open house to all artists. Both Stanislaw Szymanowski and his wife loved music and cultivated it seriously."

Karol, together with his brother and his three sisters, had many opportunities in childhood to hear the performance of classical and romantic music by professional artists who performed in the Szymanowski mansion for the pleasure of the family and their guests. The children were taught music, the brother Felix developing into a good pianist, and the sister Stanislawa into an excellent singer. "The happy, carefree days of Karol's childhood in this home, surrounded by the broad vistas and sunny fragrant fields of the fertile Ukraine, were interrupted by an accident which affected his growth and influenced his entire life. Falling, he injured one of his legs so severely that a

protracted illness followed. The boy was immobilized for several years and could not take part in active games and sports. Forced to a sedentary life, he devoted himself at an unusually early age to books and music.

"Later, because of his injured leg, he was unable to attend the high school in Elisawetgrad, where his brother studied, and received all his education at home. Though by maturity he had made a recovery, still he was obliged to use a cane during the greater part of his life. This withdrawal from the activities of friends of his own age, in spite of the happy atmosphere at home (both parents, brother and sisters adored him), without doubt made him a lonely youth. Only later was he to find an 'escape' in his creative work. He was not what is called a 'child prodigy,' and he developed rather slowly. Although he played the piano and improvised earlier, he composed his first piece of music when he was twelve, without being familiar with the rudiments of harmony. His preferred composer at this time was Chopin, the passion for whom he was to retain throughout his life."

Szymanowski studied composition with Gustaw Neuhaus, the principal musical notable of Elisawetgrad, with the result that he composed

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his Opus 1, a set of piano preludes, in 1900, and a cycle of songs. The parents of the young man next sent him to Warsaw to broaden his studies with the Polish composer Zygmunt Noskowski. He remained there two years (1903–05), acquiring principally "a solid knowledge of counterpoint, fugue, and classical forms."

Szymanowski, at twenty-two, next went to Berlin, attracted by the brilliance and technical finish of the music then being written in Germany. Richard Strauss, as an artist of bold lines, polyphonic freedom and complexity, and masterly orchestration, became the dominating influence in his work, as can be clearly seen in such pieces as Szymanowski's Concert Overture, and his First Symphony. His opera "Hagith," written a few years later, still showed an infatuation with the orientalism of Strauss' "Salome." Szymanowski, together with three other young Polish composers, Grzegorz Fitelberg, Ludomir Rozycki, and Apolinary Szeluto, formed a society, calling itself "Young Poland in Music," and dedicated to freedom from academic restrictions. The wealthy Prince Wladyslaw Lubomirski enabled Fitelberg to conduct their music at a special concert of the Berlin Philharmonic, a concert which unfortunately aroused very little general attention. The music of Szymanowski at this time, writes Labunski, reflects the "*'Sturm und Drang'* of a maturing man, shows the signs of the post-romantic epoch: it is subjective, dramatic, troubled. The rhythm is feverish, the harmony ultra-chromatic, the melody has lost the fluidity of the composer's early works. The general mood is tragic, often pessimistic. The composer seems to go through a bitter inner struggle without finding a solution."

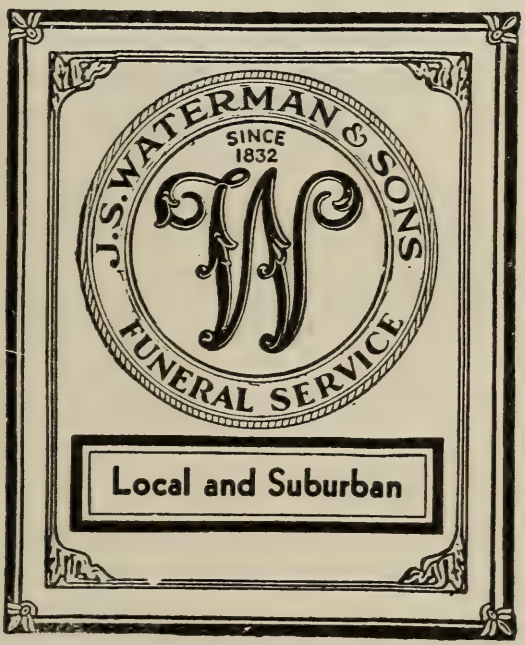
Returning to the parental estate, Szymanowski divided his time between traveling, composing and musical friendships, which included Paul Kochanski, the violinist, and Artur Rubinstein, the pianist. Fitelberg conducted Szymanowski's two symphonies at Warsaw, and his sister Stanislawa sang his songs in public.

"The World War found Szymanowski in Tymoszowka, thirty-one years old, still single and living with his mother, his father having died earlier. Once asked if he would ever marry, Szymanowski answered, 'Probably never, because my mother is my first and last love.' These words proved true: except his mother and sisters, no woman seems to have played an important rôle in his life. This life at home, far from the battlefields, continued its normal flow. The war prevented Szymanowski from making his annual trips abroad; instead, it gave him the opportunity to become more familiar with Russia. He went to Moscow and Petrograd and found there a strong reaction against German culture and German music, and also discovered the positive national character of Russian music. He became acquainted

with Debussy's orchestral music and immediately was fascinated. Debussy became, after Chopin, his most admired composer. He found in the music of the French Impressionists a release from the German influence. His style changed: it became less subjective, more descriptive; it gained in colour and health; its mood became less nocturnal. His melody was henceforth more free, less complicated; the harmony more colourful, the rhythm more balanced."

As French impressionism tended to displace the German musical culture in his affections, an independent personality became increasingly evident in his works. These included his First Violin Concerto, his Third Symphony (with chorus), and several ventures into the field of chamber music.

"The Russian Revolution ended the carefree days of Tymoszowka. After the upheaval in 1917 the estate was plundered and ruined; the Szymanowskis lost nearly all their belongings and sought refuge among relatives in Elisawetgrad. Though hampered by the insecure and even dangerous life in this small town, Szymanowski composed several small works. At the end of 1919 he succeeded after great difficulties in leaving Russia and arrived in January, 1920, in Warsaw, without funds, but full of hope and enthusiasm for his liberated country. He



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established himself in the capital, where soon all the surviving members of his family were reunited. Soon he made trips to Paris, London and the United States, visiting New York in 1921, as a guest of the Kochanskis, and taking an active part in concerts given by modern music groups.

"With each year Szymanowski's music, which had been known before in his country only by an advanced few, won greater understanding and appreciation, provoking at the same time discussions and polemics. The composer was supported by the younger generation of Poles, who saw in him not only their outstanding modern composer, but their spiritual leader. But they remained a minority; his music was not yet understood by the older generation and the general public."

His most ambitious work in this period was his opera "King Roger," the subject of which is a conflict between the ancient Greek pantheism and Christianity. In 1926 he was appointed Director of the Warsaw State Conservatory. He devoted himself at once to liberating the institution from its more academic and outworn traditions, and accomplished this not without a struggle. In the next two years, he added to his works his "Stabat Mater" (for chorus and orchestra), and his ballet "Harnasie" which takes for its subject the hardy Tatra mountaineers of the Carpathians.

In 1929 Szymanowski's physicians announced that his lungs were diseased, and sent him to a sanatorium in the mountains of Southern Poland. He was thus compelled to resign the directorship of the Conservatory at Warsaw, and spent the larger part of his time at Zakopane, the famous mountain resort of the Carpathians. It was there that he composed his Second Violin Concerto. Confinement in Zakopane was far less of a deprivation to Szymanowski than it would have been to another. The wild beauty of the mountains, the rugged forcefulness of the dances and songs heard in this region fascinated him. " 'This music,' he once wrote, 'is enlivening by its proximity to Nature, by its force and directness of feeling, by its undisturbed racial purity'; and later, that this music 'can be understood and felt by an occult race instinct, and then one is bound to love it, to yearn for its emotional life, which is concealed in a rugged form, rectangular as though cut out of stone.' " He also said: "The inner evolution of folk music is such a slow process that in an actual historical moment it can be considered almost non-existent. Therefore its manifestations are presented to us as a permanent unchangeable quantity, as a direct expression of the nature of the race."

This folk music inceasingly affected all that he composed. Even the *Symphonie Concertante,* a piece more traditional in form than was

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usual with Szymanowski, shows a decided folk flavor, which becomes further intensified in its finale. In the autumn of 1935, he took his residence at Grasse, in France, whence he went to Paris in the following spring to attend the first performance of "Harnasie." He should have sought a higher altitude than Grasse could offer. In the winter of 1936 he was taken to a sanatorium in Lausanne, on Lake Geneva. He could not have realized that the end was near, for he took a large amount of music paper with him, prepared to compose. He died on Easter Sunday (March 28, 1937), in Lausanne.

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Exhibition

An exhibition of musical caricatures by various artists may be seen in the First Balcony Gallery together with music, pictures and autographs of the composers on these programmes.

Included in the collection is the anecdotal engraving "The Enraged Musician" by Hogarth. There is a considerable literature about this print, and several contemporary figures have been advanced as prototypes of the unfortunate musician. Dr. Arne has been singled out, among others, for his resemblance in figure and face to the distracted subject. A certain Mr. John Festin, however, noted as the "first hautboy and German flute of his time" seems to be the leading candidate for the dubious honor of appearing thus in the public eye. A clergyman to whom he related his story tells it in the following words:

"Mr. John Festin, the first hautboy and German flute of his time, had numerous scholars, to each of whom he devoted an hour every day. At nine in the morning he attended Mr. Spencer, grandfather to the present excellent Earl of that name. If Mr. Spencer happened to be out of town on any day, Festin devoted that hour to some other pupil. One morning he waited on Mr. Vernon, afterwards Lord Vernon. He was not up; but Festin went into his chamber, and opening the shutter of a window, sat down in it.

"The figure with the hautboy was playing under the window. A man with a barrow of onions came up to the player, sat on the edge of his barrow, and said to the man, 'If you will play the *Black Joke,* I will give you this onion.' The man with the hautboy played it. When he had so done, the man desired him to play some other tune, and then he gave him another onion. 'This,' said Festin to a friend, 'highly angered me. I cried out, "Zounds, Sir, stop! This fellow is ridiculing my profession: he is playing on the hautboy for onions." '

"Being intimate with Mr. Hogarth, Festin mentioned to him the circumstances, which, as he said, were the origin of 'The Enraged Musician.' The fact may be depended upon. Mr. Festin was himself the enraged performer."

Designed, engraved, and published by Mr. Hogarth, as an inscription upon the plate bears witness, "The Enraged Musician" went through many transformations before it was completed. Beginning with a scene from the lower part of St. Martin's Lane with the tower of St. Martin's Church above, Hogarth added the wretched likeness of the hautboy player, who was a familiar figure about the streets of that day. A number of changes were made after the first proofs of the plate were published, and there are a few remarkable ones which show the Dustman with the embarrassing lack of a nose. All the countenances were changed in some measure, as were the entire head and shoulders of the chimney-sweep, who originally possessed a grenadier's cap.

It has been amusingly said of this print that "it deafens one to look at it."

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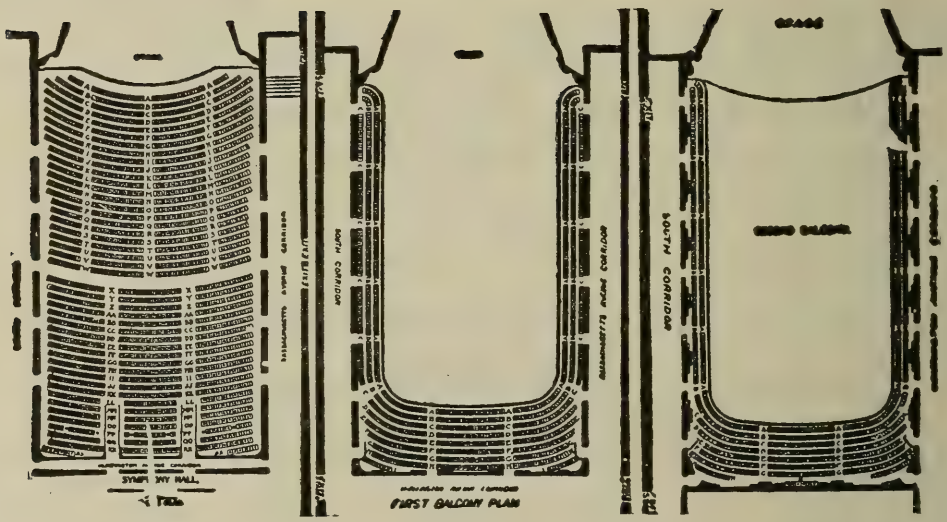
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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II. Allegro giusto
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CONCERTO FOR VIOLONCELLO IN E MINOR, *Op.* 58

By SERGE PROKOFIEFF

Born at Sontsovka, Russia, April 23, 1891

The score of this concerto (the copy used is in proof form) is marked by the composer 1934–38.

The Concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, tuba, timpani, bass drum, military drum, cymbals, tambourine, castanets, and strings.

THE Concerto begins Andante 2-4 in the designated key, with a melodic solo accompanied by strings and set against characteristic emphatic eighth notes from the clarinets and bassoons in unison. There are episodes and a descending theme *pianissimo* first heard from the high register of the violins and then the flute solo. The composer has avoided the usual procedure of concertos by beginning with a slow movement in simple song form. Indeed, the Russian critic Konstantin Kuznetzov (in *Soviet Art,* February 14, 1939) tends to look upon it, with its independent material, as a sort of introduction. The second movement, a lively *Allegro giusto,* in sonata form, is directly announced by the 'cello solo. The solo accords with the composer's previous concerto style by weaving its voice within the texture and color of the orchestra, avoiding antiphonal contrast. Thus, even while the soloist is busily engaged, the orchestra remains in the foreground.

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An ascending passage for the 'cello directly introduces the third movement, which at once discloses its theme in triple-beat Allegro for the solo instrument with other voices interwoven. The usual procedure of variations is broken by an interlude in double time between the statement of the theme and the first variation. The first variation is in the initial tempo, with elaborate passages for the clarinet and for the soloist. The second variation is *vivace,* a sort of *moto perpetuo* with thirty bars for the 'cello unaccompanied. The third variation, *andantino tranquillo,* is in triplets, calmer, but equally continuous. A long and elaborate cadenza leads into a second interlude, in duple time like the first. Several bars of chromatic scales by the 'cello, together with *glissandi* in the 'cello section, usher in the fourth variation in the same tempo, light in character despite the constant beat of the bass drum. Before proceeding to his coda, the composer pauses to interrupt the usual sequence once more. There is a section marked *Reminiscenza, meno mosso* (*più mosso del mezzo movimento*). The high descending theme of the violins from the first movement is again heard *pianissimo,* the first theme of the soloist, and other episodic matters. The coda, remarks Mr. Kuznetzov, "is not only a conclusion to the third movement, but is also an independent though brief finale of the entire Concerto. Here are also some new themes, at times extremely short. From this tissue emerges the solo violoncello, which



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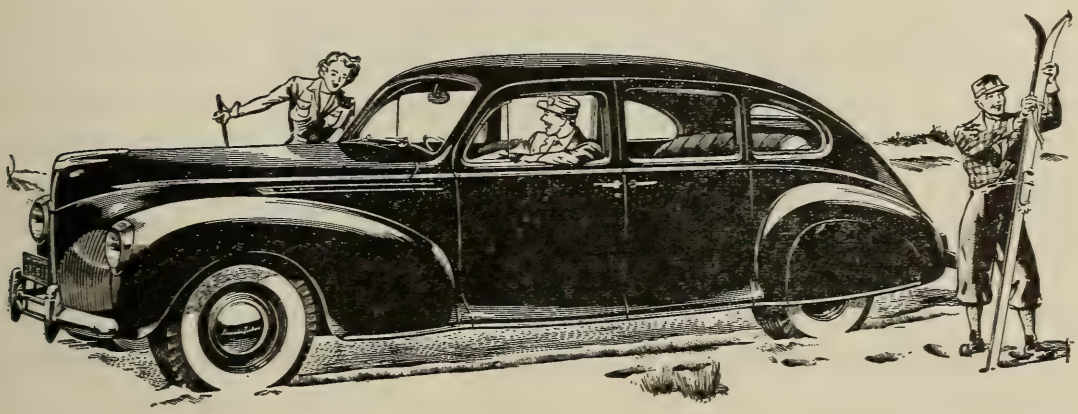
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totalizes the work in long figurations, as though striving to re-assert a major mode against the gloomy background of the coda."

The same critic explains the inscription "1934–1938" on the score: "Prokofieff began composition on his 'Cello Concerto as early as 1934, but failed to complete it. The 1938 version utilizes not more than fifty per cent of the original material." The writer finds significance in this fact, and deduces from it "a great deal of struggle and labor." He is pleased to note in it the absence of "modernistic elements," which he finds "unfortunately present" in the Suite "Egyptian Nights," or the "salon spirit" of such works as "Peter and the Wolf," or the "artificial simplification" to be found in "Songs of Our Day." Anything less than "earnestness and fidelity to himself" is to be deplored in a composer of such stature, and his Soviet critic feels competent to set him upon that true path. "The Concerto thus re-creates successively the main stages of Prokofieff's inner evolution. This is not a panorama, but a synthesized, integrated picture. . . . The present Prokofieff is not yet as clearly discernible as the 'early Prokofieff,' or the 'middle-of-the-road' Prokofieff. The Violoncello Concerto bears testimony of this. Its strongest points are in retrospection, totalizing the stages passed by the composer, rather than in its forward perspective. Prokofieff's creative crisis has not been solved, and it cannot be solved without protracted and concentrated effort."



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GREGOR PIATIGORSKY

GREGOR PIATIGORSKY was born in Ekaterinoslav, Russia, in 1903. As a child he studied the violin with his father, but soon showed a mastery of the instrument by which he is now known. Migrating to Berlin after the war, he became first violoncellist of the Berlin Philharmonic Orchestra under Wilhelm Furtwängler. Soon he found his field as a virtuoso. He sojourned in the United States for a short time in the season of 1929–30. On December 29, 1929, he played with the Philharmonic Symphony Society of New York, Dvořák's Concerto in B minor, under Willem Mengelberg. On April 17, 1931, he played with the Boston Symphony Orchestra, in Boston, Schumann's Violoncello Concerto in A minor. On April 1, 1932, he played at the Haydn Memorial Concert of this orchestra, that composer's Violoncello Concerto in D major. On March 24, 1933, he played in Gaspar Cassadó's transcription of Mozart's Horn Concerto, and in the same concert took the solo part in Strauss' "Don Quixote." On February 22, 1935, he again appeared in Strauss' score, and also in the first performance of Berezowski's Concerto Lirico for Violoncello and Orchestra. On December 24, 1936, he played the concerto of Dvořák. On January 27, 1939, he played in the First Concerto of Saint-Saëns, and in Bloch's "Schelomo."

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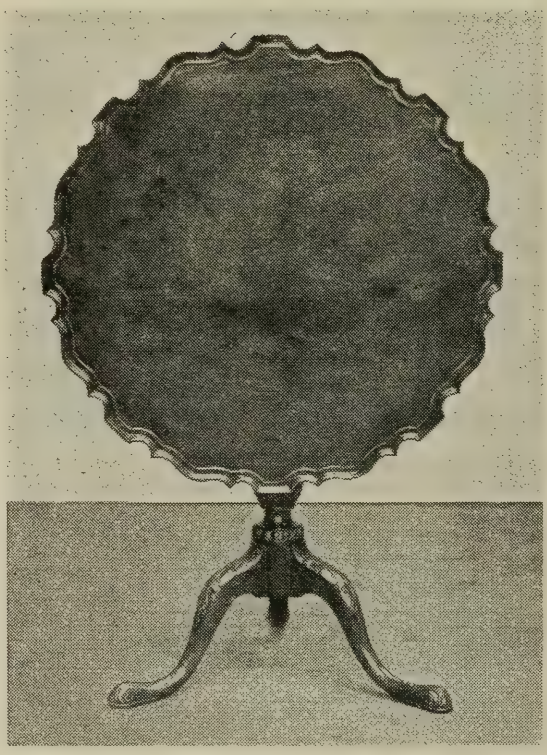
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SERGE PROKOFIEV:
HIS STATUS IN SOVIET MUSIC

(From *The American Quarterly on the Soviet Union*, April, 1939)

By NICOLAS SLONIMSKY

THE music of Serge Prokofiev is probably the greatest single influence in Soviet music. Prokofiev belongs to the middle generation, standing between the composers who, like Glière and Vassilenko, were well known before the Revolution, and composers like Shostakovitch, whose formative years were spent under the Soviet Regime. While pre-Revolutionary composers had to be "naturalized" as Soviet musicians, Prokofiev's music fitted without strain into the scheme of "socialist realism," as the Soviet catch-word describes the essence of Soviet music. The evolutionary catalogue of Prokofiev's works shows an extraordinary constancy of purpose. There are no sudden changes of style, no incursions into self-denying classicism or sweeping modernism. There are no recantations, no "returns to Bach." Instead, there is a creative self-assertion. In the early years of the Soviet Republic, musicians were apt to speculate on whether this or that composer



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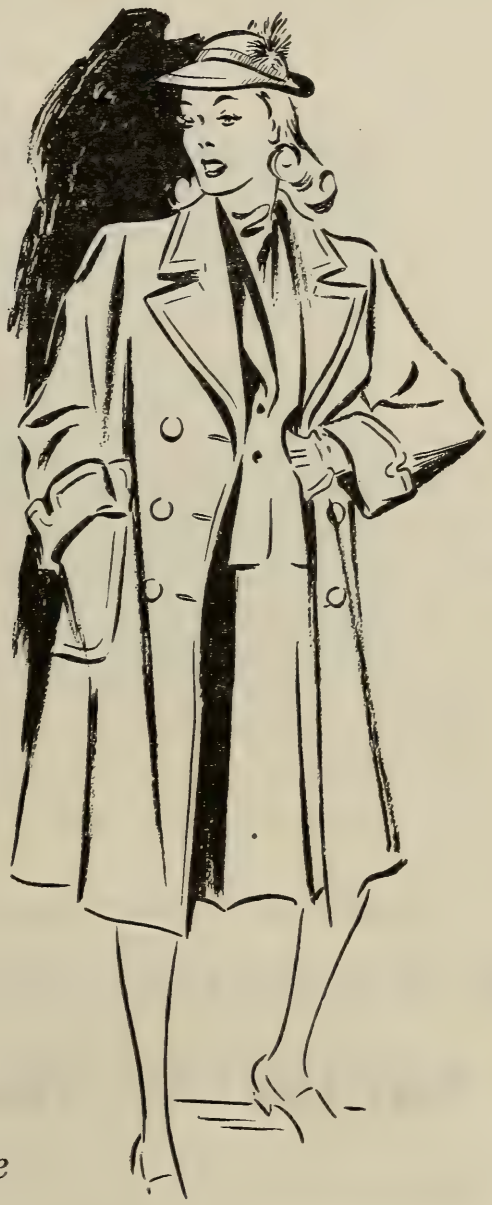
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was "consonant" with the spirit of the new nation born of revolution. Of contemporary composers, there were few who were as close in spirit to the new music of the masses as Prokofiev's cheerfully lyrical muse. Yet Prokofiev was a Westerner. He went eastward around the world in 1918, and he did not revisit Russia until 1927. As a concert pianist and conductor of his own works, he was a familiar figure in Paris, Berlin, London, and New York. Diaghilev, acting entirely outside of Russia, had produced the majority of Prokofiev's ballets. Prokofiev's first Soviet composition, *"Le Pas d'Acier,"* was largely a Westerner's conception of the march of industrial life in Soviet Russia. It was "pro-Soviet" music, if music can be pro or con, but it touched only on the external life of the Soviet Union. But in the same year when *"Le Pas d'Acier"* was produced by Diaghilev in Paris, Prokofiev went to Russia on a concert tour. The reception accorded to him was unmistakable: Prokofiev was accepted as a truly Soviet composer, even though working in France. In 1934, Prokofiev settled permanently in Moscow, without abandoning his annual visits to Europe and America.

Throughout this period, between his first tour in Russia and his final settlement in Moscow as a Soviet composer, Prokofiev's music underwent subtle changes in a direction away from the constructivist ideal of the European theater and towards the self-sufficient design of

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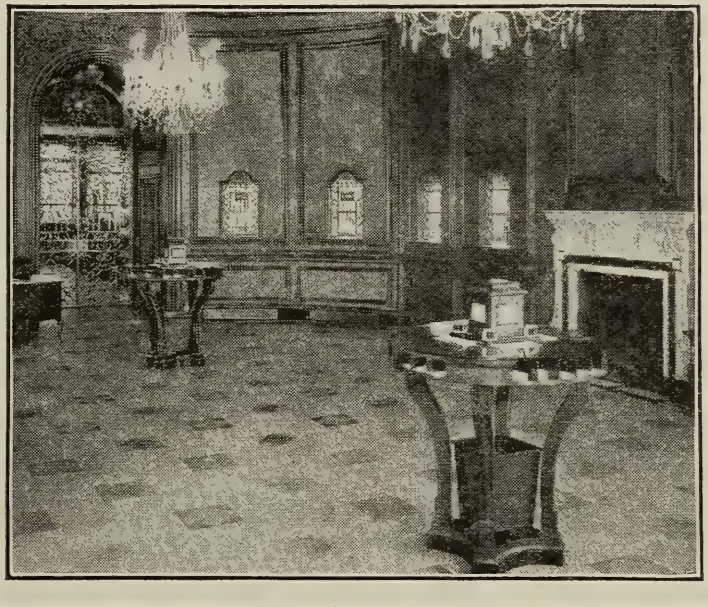
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romantic realism, the realism of human emotion. Distilling the three chief ingredients of his musical essence, dynamism, lyricism, and sarcasm, Prokofiev has formed a style with less sarcasm than in early works, while enhancing the lyric power, and leaving his youthful dynamism undiminished.

Prokofiev's creative biography starts at a very early age. He attempted to write an opera at the age of nine. At twelve he wrote a complete score of "Feast During the Plague" to Pushkin's story. Soon he entered the Petrograd Conservatory, where he studied composition with Rimsky-Korsakov and Liadov, piano with Essipova, and conducting with Cherepnin. He graduated in 1914, winning the grand prize, a Bechstein piano. As a pianist, however, he did not pursue an independent career and has appeared almost exclusively in recitals of his own works. In the field of conducting, too, he has been the interpreter of his own music in his public appearances. After his graduation, he appeared on the Petrograd and Moscow stage as a new *enfant terrible,* scaring his old professors with novel devices, and stimulating the young comrades-in-arms by his daring. There was an element of mischief in Prokofiev's early piano pieces, a boyish defiance of rules and regulations. Counterpoint for counterpoint's sake and the entire stock of pedantic scholarship had little appeal for Prokofiev. In fact, he has



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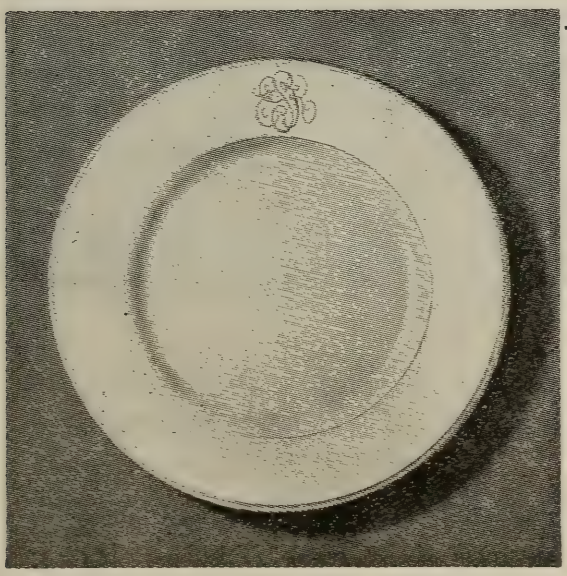
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never composed a straight-forward fugue outside of the classroom, and the fugal element is practically absent from his symphonic works.

His first work of major importance is his "Scythian Suite" (1914). The inspiration of this suite derives from pre-Slavic Russia, and there is an overabundance of rhythm and flowing melody. Of course, the work was extremely "modern" for the time, and Prokofiev, as all modernists, came in for a share of violent opprobrium. A few years later, during the early days of the Revolution, Prokofiev wrote his "Classical" Symphony, a work which adheres to the classical form and the classical tonality, but in which the humor, the dynamic power, and the lyric quality are typically Prokofiev's. The popular Gavotte from this symphony has twentieth-century charm, and the deceptive modulations add tinge to the old form. During the same period that the "Classical" Symphony was composed, Prokofiev wrote the powerful incantation "Seven, They Are Seven," to the ancient Sumerian legend. Scored for a large orchestra, chorus, and tenor solo, it can be cited as Prokofiev's most "leftist" work, if we take the word "leftist" as signifying extreme modernism fed on dissonance. Obviously Prokofiev was in search of a style. He had already proved that he was capable of expressing himself along the entire range of harmonic idioms, from the classical to the ultra-modern. Now it was a question



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of synthesis. In his symphonies subsequent to the "Classical" Symphony, he made his choice plain. His style was to be what we have called romantic realism. The harmonic idiom, as now established, was tonal and modal, with chromaticism only as a useful adjunct, never an extension into post-Wagnerian atonality. It is curious that Prokofiev shuns impressionism and prefers literal pictorialism, often with an ironic twist. Prokofiev's ballets, which are the product of his Paris period, are often literal in illustrating the action, but never vaguely impressionistic. At the same time, the musical material of the ballets is rich enough to be used symphonically, without the theater. In his Fourth Symphony, Prokofiev uses themes from his ballet "The Prodigal Son" as subjects in the classical sonata form. Also, the symphonic suites from his ballets and operas lose little from the absence of stage action.

In his five piano concertos, Prokofiev has created a new type of virtuoso style, percussive and lyrical at the same time. The pianoforte technique in these concertos occupies the intermediate position between the classical concerto and the modern use of piano obligato. But even in his symphonic compositions the piano plays a prominent part among the instruments of the orchestra. Prokofiev was equally successful in his two concertos for the violin. While the First Con-

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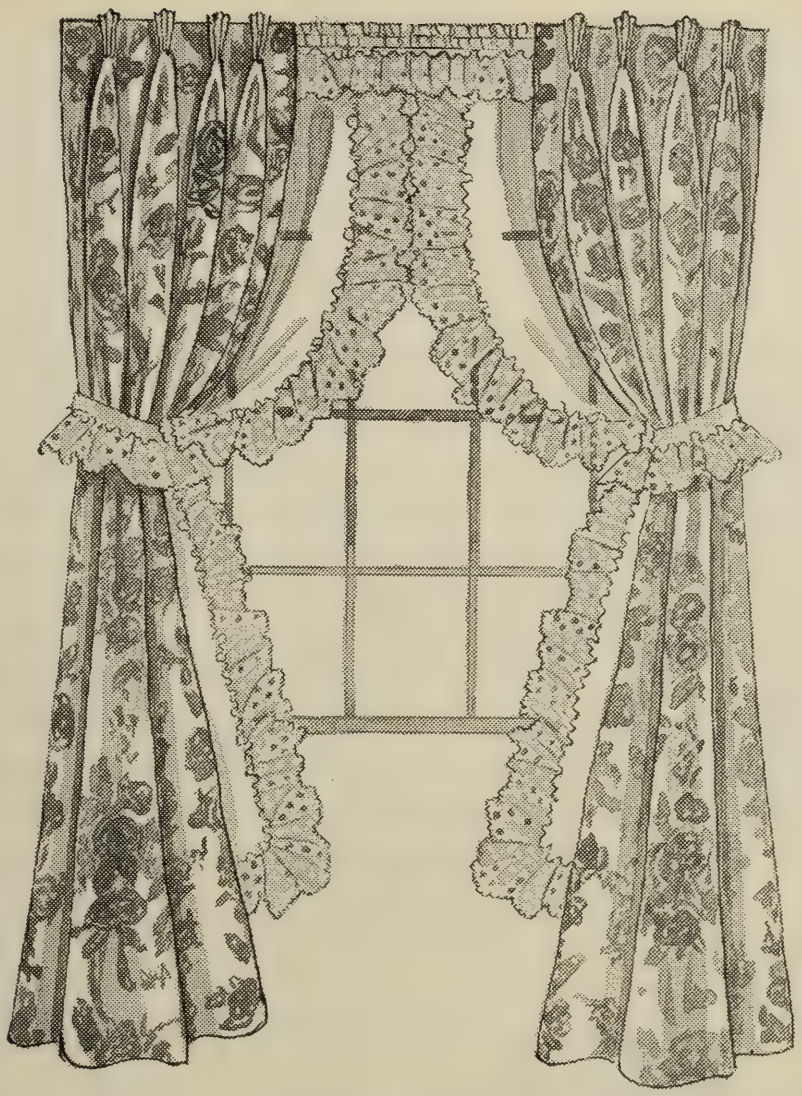
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certo still reflects the style of Russian academicism, the Second Violin Concerto embodies the best traits of Prokofiev's new style, characterized by a perfect proportion of lyrical and dynamic power. A concerto for 'cello and orchestra was presented for the first time during the decade of Soviet music in Moscow in November, 1938.

The recent trend in Soviet music towards the formation of a style, national in its inspiration, has moved Prokofiev to write an "Overture on Russian Themes." His music to the film "Alexander Nevsky" also belongs to the category of the new national period. Prokofiev has made a symphonic suite from this music. He has also made a symphonic suite from the music to the film "Lieutenant Kizhe." The story is about the mad Tsar Paul, who misread a Russian expletive, and conferred on that part of speech a military order, an imperial slip which could not be revealed by the courtiers without incurring a possible disgrace. So, the loyal henchmen created a mythical personage to be endowed with all the properties of a living subject of the Tsar, *i.e.,* the passport and a record of faithful service. The music is satirical and Prokofiev here finds an occasion to use his best extravaganza style.

Perhaps the most novel of Prokofiev's later work is his Symphonic Fairy Tale for children, "Peter and the Wolf," written for production at the Children's Theater in Moscow in 1936. It introduces a narrator, telling the story of the Red Pioneer, Peter, who, over the objection of a grouchy grandfather, sets forth on the adventure of conquering the Russian equivalent of the Big Bad Wolf. The principle of literal illustration is here carried to its ultimate clarity. In fact, the device is elementary, and no attempt is made to Wagnerize the procedure. The narrator tells the story, and with every mention of the principals, an instrument plays the corresponding motive. Naturally, the music finds great favor among Russian children. It is even more remarkable that it has become an outstanding success with the sophisticated symphony audiences in America.

At forty-eight, Prokofiev is in a fortunate position among composers of the day. His music is accepted, not only by the sophisticates of the modern world, but by a great majority of listening audiences, both in Russia and abroad. In his native land, he holds no academic courses and teaches at no conservatory, but his influence on young Soviet musicians is profound. There is a sense of mental health that pervades Prokofiev's music, which makes him a factor in the movement towards musical optimism.



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SERGE PROKOFIEFF TODAY

By M. D. Calvocoressi

(From the programme of the B. B. C. Orchestra, London, January 26, 1938)

As early as 1922, Boris de Schloezer, a Russian critic settled in Paris, remarked: "Russian music, be it that of the romantic composers or that of the nationalists who came after Glinka, is never devoid of certain non purely musical elements, psychological, social, or simply picturesque and descriptive. This tendency sinks to zero with Prokofieff, who is a musician and nothing else, finding his inspiration exclusively in the materials of music."

And later, another Russian critic (but one writing in Russia for the Russians), while enthusiastically praising the merits of Prokofieff's music, concluded by pointing out that "there was no trace in it of that significant 'idea-contents' which we regard as a necessary condition of the greatest art of our time."

This, it is true, was at a moment when the Russian musical world



was greatly concerned with the moral and social aspects of music and its immediate practical value from the point of view of Soviet aspirations. Since then Prokofieff has returned to Russia, and found unqualified appreciation there. He became a Soviet citizen in 1935, and settled in Moscow, when the second violin concerto and the ballet "Romeo and Juliet" were composed.

The Russian critics were unanimous in extolling the fundamental simplicity and buoyancy of both new works. But, even at the period when Prokofieff had been experimenting, rather ruthlessly at times, in the novel and the *bizarre* — which led certain critics to denounce him as an *enfant terrible* and a musical cubist — these very qualities had been apparent enough. His art was spontaneous and carefree from the first. It was exuberance, not calculation, that prompted him to revel in the most daring, and also most carefully calculated, experiments. All his interest went not to the objective abstractions of form, volumes, and systematizations, but to the plain tangible realities of tone, design, and colour.

It is not superfluous to emphasize this last point, for he has been described, too, as one of the champions of objectivity at all costs, of those who believe that music should express neither feelings nor emotions. Stravinsky, in his Memoirs, protested against being blamed for avoiding expressiveness. Shortly after having completed "Romeo and Juliet," Prokofieff, who hardly ever comes forth with declarations about his music or replies to his critics, protested in emphatic terms against being accused of doing the same.

"I steadfastly believe," he wrote, "in aiming at beauty and expression in music; and I devote my utmost and most especial care to melody. It is true that in my youth, twenty or twenty-five years ago, I aimed first and foremost at being original and novel. But long since — in fact, immediately after composing my second and third symphonies — I renounced complexity, the first signs of my new orientation being my three piano sonatinas. Ever since, I have aimed at being utterly simple. Every now and then, somebody or other starts urging me to put more feeling, more emotion, more melody in my music. My own conviction is that there is plenty of all that in it. I have never shunned the expression of feelings, and always been intent on creating melody — but new melody, which maybe certain listeners do not recognize as such simply because it does not resemble closely enough the kind of melody to which they are accustomed. In 'Romeo and Juliet' I have taken special pains to achieve a simplicity which will, I hope, reach the heart of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry: but I feel sure that sooner or later they will."

He might have added that in his *"Symphonie Classique,"* composed

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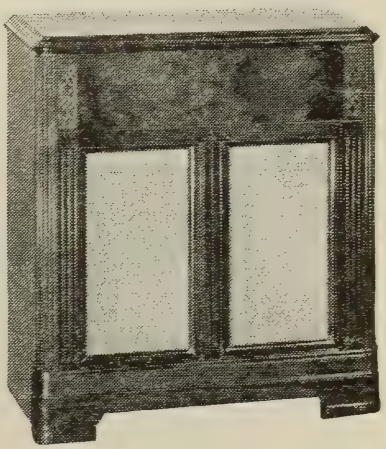
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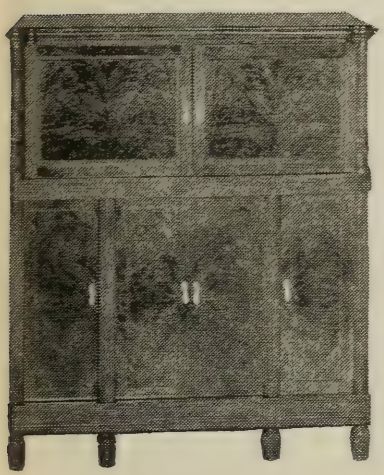
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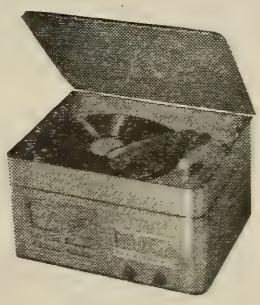
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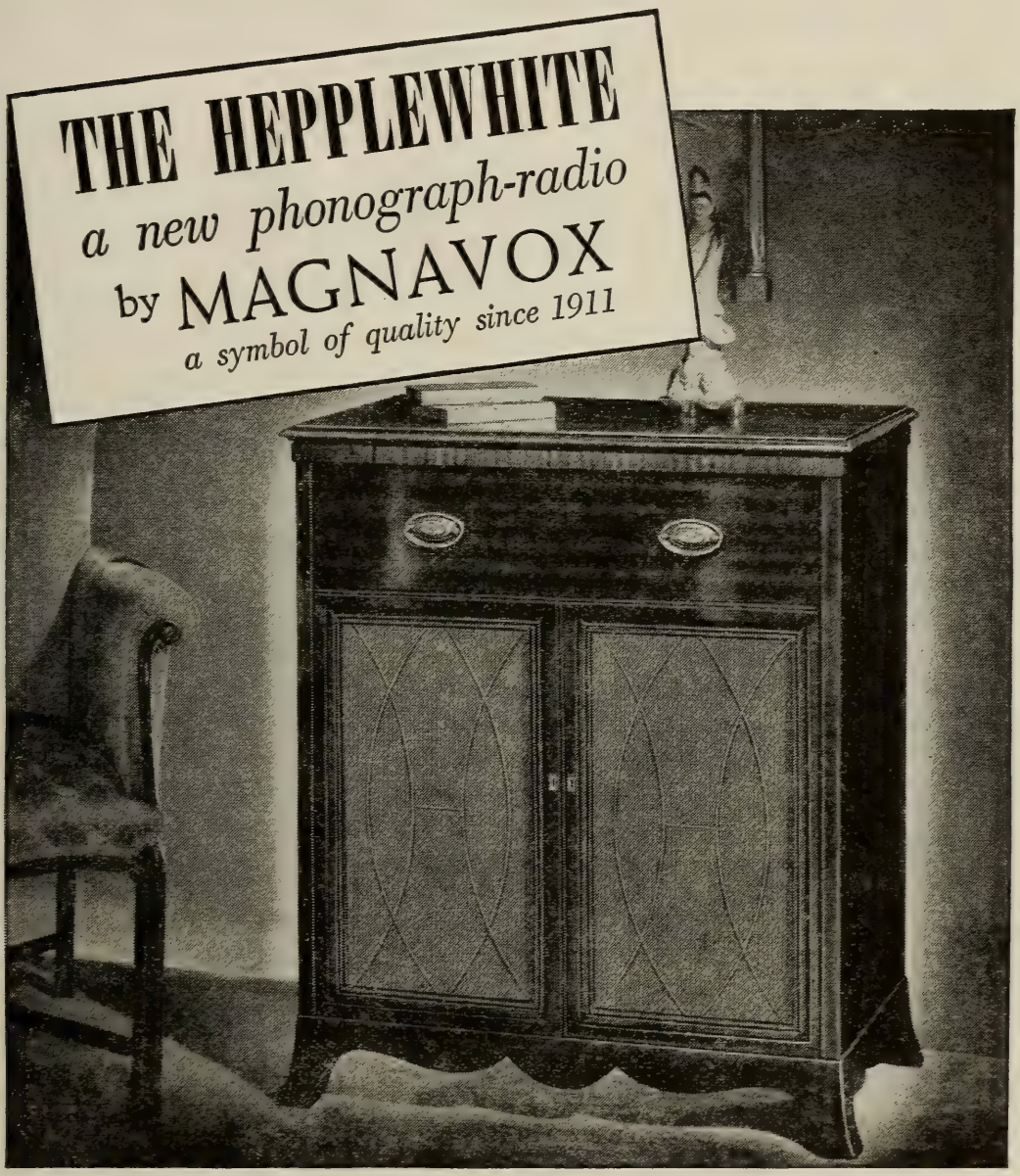
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By Richard Strauss

Born at Munich, June 11, 1864

The score of "Don Quixote" was composed in Munich in 1897, and completed on December 29 of that year. It was first performed at a Gürzenich Concert in Cologne, from the manuscript, Franz Wüllner conducting, on March 8, 1898. Friedrich Grützmacher played the violoncello solo. There was a performance at Frankfort on March 18, at a concert of the *Museumgesellschaft,* under the composer's direction, when Hugo Becker was the 'cellist. The first performance in the United States was by the Chicago Orchestra, under Theodore Thomas, January 7, 1899. The first performance here was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conducting, February 12, 1904 (Rudolf Krasselt, 'cello, Max Zach, viola). Later performances were: April 19, 1904 (Richard Strauss conducting, and with the same soloists); April 22, 1910 (soloists Heinrich Warnke, 'cello, Émil Ferir, viola); February 17, 1911 (same soloists); February 11, 1916 (same soloists); April 14, 1922 (Jean Bedetti, 'cello, Georges Fourel, viola); December 11, 1931 (Jean Bedetti, 'cello, Jean Lefranc, viola); March 24, 1933 (Gregor Piatigorsky, 'cello, Jean Lefranc, viola); February 22, 1935 (Gregor Piatigorsky, 'cello, Jean Lefranc, viola).

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"Don Quixote," more than any other subject which Richard Strauss fell upon in the triumphant progress of his tone poems, seemed to match his musical proclivities. The strain of the bizarre which runs through all his music, his richly apparelled melodic felicity, the transfiguring passion which sets the seal of enduring beauty upon each of his more important scores – these qualities were finely released and closely integrated by the tale of the lunatic knight, where also eccentricity becomes charm, where gross realism, at one moment ridiculous and pitiable, is suddenly touched with the dreams and visions of chivalry. The rounded picture which Cervantes drew, where such baser elements as farcical humor and incongruity contribute to the full portrait of a noble and lovable character, has found its just counterpart in Strauss' musical narrative.

Strauss is said to have written and allowed to be inserted in the printed programmes of early performances identifications of each variation. An elaborate and detailed explanation by Arthur Hahn appeared in Schlesinger's *"Musikführer."* The composer has given no authorization of these. Certain notes were allowed in a published piano arrangement. In the full score, only two verbal clues appear: over the theme of Don Quixote is inscribed "Don Quixote, the Knight of the sorrowful Countenance," and over the theme of the squire, which shortly follows, merely his name: "Sancho Panza." The variations are no more than numbered, save when there is an occasional adjective attached to the tempo indication. The introduction is marked *"Ritterlich und gallant,"* the second variation *"Kriegerisch."*

INTRODUCTION

Strauss' "Variations" have no real resemblance to the classical form of that name. Instead of one theme, there are three, corresponding with the principal characters in the story almost as leading motives: Don Quixote, Dulcinea – the lady of his dreams, and Sancho Panza. Each appears constantly in relation to musical episodes of the moment. Indeed, the themes are not varied in the traditional sense of ornamentation or modification by development. They rather proceed on their way basically unchanged, encountering various adventures in a musical sense corresponding to the story, reflecting the circumstance of the moment as higher or baser aspirations collide with reality and are rebuffed. In the introduction, before the composer is ready even to make the explicit statements of his themes, he has foreshadowed the character of Don Quixote, and of Dulcinea who

dominates Don Quixote's thoughts. He has developed his fragmentary theme with a rich cluster of episodes, and has set the tone of his story in masterly fashion, establishing a precise mood which is at once romance and eccentricity, which hovers always between noble dreaming and madness. The Knight is immediately disclosed, his bold chivalric outline subsides into tender musing, and the music of Dulcinea is heard from the solo oboe over a harp accompaniment. Thoughts of Dulcinea at once engender in the hero's mind thoughts of brave deeds to be undertaken in her defense. The Knight's theme, stated in heroic augmentation by the brass, leads to a climax as a harp glissando rises to a crashing chord. Here is the point, say the analysts, where Don Quixote goes mad, where, as the book has it, his wits are "wholly extinguished."*

The hero of Cervantes, according to the opening of the book, was an old-fashioned gentleman of a village in La Mancha, who lived sparsely upon his income.

His pot consisted daily of somewhat more beef than mutton; a gallimawfry each night collopes and egges on Saturdayes, lentils on Fridayes, and a lean pigeon on Sundayes did consume three parts of his rents. [He had little to do to pass his time besides reading books on knight-errantry, and meditating upon an outmoded

* The quotations are from the first English translation, made by James Shelton (Edition of 1620).



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chivalry. At last —] through his little sleep and much reading, he dried up his brains in such sort, as he lost wholly his judgment. [He then —] fell into one of the strangest conceits that madman ever stumbled on in this world, to wit, it seemed unto him very requisite and behooveful, as well for the augmentation of his honors, as also for the benefit of the commonwealth, that he himself should become a knight errant, and go throughout the world with his horse and armor to seek adventures, and practice in person all that he had read was used by knights of yoare, revenging of all kinds of injuries, and offering himself to occasions and dangers, which being once happily achieved, might gain him eternal renown.

Unearthing an ancestral suit of armor, which lacked a helmet, he devised the missing part from cardboard and, requiring a horse, he mounted the steed Rozinante, an animal which "had more quarters than pence in a sixpence through leanness."

Upon a certain morning, somewhat before the day (being one of the warmest of July) he armed himself *Cap a pie,* mounted on Rozinante, laced on his ill-contrived helmet, imbraced his target, took his launce, and by a postern-door of his base-court issued out to the field, marvelous jocund and content to see with what facility he had commenced his good desires.

THEME

The theme already clearly indicated and developed is first stated in its rounded fulness by the 'cello solo. There follows immediately the theme of Sancho Panza. It emerges from the bass clarinet and tuba

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with an earthy peasant plainness and is taken up by the viola solo. For the remainder of the tone poem, the 'cello is to depict Don Quixote, and the viola his squire. Strauss is as apt in his delineation of Sancho Panza as of his master. "He had a great belly, a short stature, and thick legges," wrote Cervantes, "and therefore I judge he was called Cança ["thigh bones"] or Pança ["paunch"], for both these names are written indifferently of him in the history." He is stolid and loyal, eager for the material comforts and pleasures of life, but takes his medicine cheerfully enough when he gets from his master little but a dubious fare of hopes to an accompaniment of knocks from the world they encounter. Strauss' Sancho Panza, like the Spanish original, is a homespun, good-natured fellow, jogging along stoutly beside his crack-brained master, and never quite losing his faith in him.

VARIATION I

The first variation (*"Gemächlich"*) is unmistakably the adventure of the windmills. Don Quixote's theme ('cello solo), and that of Sancho Panza (now bass clarinet) are stated jointly as if the two companions were trotting along together. One hears the ponderous sails of the windmills, the wind which stirs them, the onslaught of the Knight, his downfall (descending harp glissando and drum beats). The Knight is left with only his tender thoughts of Dulcinea unshaken.

"Behold there, friend Sancho Pança, how there appeares thirty or forty mon-

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strous gyants, with whom I mean to fight, and deprive them all of their lives; with whose spoyles we will begin to be rich; for this is a good warre, and a great service unto God, to take away so bad a seede from the face of the earth."

"What gyants," quoth Sancho Pança? "Those that thou seest there," quoth his Lord, "with the long armes, and some there are of that race, whose armes are almost two leagues long." "I pray you understand," quoth Sancho Pança, "that those which appear there are no gyants, but winde-mils; and that which seemes in them to be armes are their sayles, that are swinged about by the winde, do also make the mill go." "It seemes well," quoth Don Quixote, "that thou are not yet acquainted with matter of adventures: they are gyants, and if thou beest afeard, goe aside and pray, whilst I enter into cruel and unequall battell with them." And saying so, he spurred his horse Rozinante, without taking heed to his squire Sancho's cryes.

He said as loud as he could: "Flie not, ye cowards and vile creatures, for it is only one knight that assaults you." With this the winde increased, and the mill sayles began to turn about; which Don Quixote espying, said, "although thou movedst more armes then the gyant Briares, thou shalt stoope to me"; and after saying this, and commending himself most devoutly to his Lady Dulcinea, desiring her to succour him in that trance, covering himself well with his buckler, and setting his lance on his rest, he spurred on Rozinante, and encountered with the first mill that was before him, and striking his lance into the sayle, the Winde swinged about with such furie that it broke his lance into shivers, carrying him and his horse after it, and finally tumbled him a good way off from it, on the field in very evil plight.

(*Book I, Chapter 8*)

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VARIATION II

This variation, which Strauss indicates as "warlike," recalls the adventure of the flock of sheep. The bleating of the sheep is accomplished on the muted brass. Don Quixote finds his new imaginary enemy less obdurate, but gets another cracked head for his pains.

"How?" quoth Don Quixote. "Dost not thou heare the horses neigh, the trumpets sound, and the noyse of the drummes?" "I hear nothing else," said Sancho, "but the great bleating of many sheepe."

And so it was indeed, for by this time, the two flocks did approach them very neere. . . . Don Quixote set spurres to Rozinante, and setting his lance in the rest, he flung downe from the hillock like a thunderbolt. Sancho cryed to him as loud as he could, saying "Returne, good Sir Don Quixote, for I vow unto God, that all those which you go to charge, are but sheepe and muttons. Returne, I say — alas that ever I was borne, what madnesse is this? Look, for there is neither gyant, nor knight, nor cats, nor armes, nor shields, parted, nor whole, nor pure azures, nor divellish. What is it that you do, wretch that I am?" For all this, Don Quixote did not returne — but entered into the middest of the flocke of sheep, and began to lance them with such courage and fury, as if hee did in good earnest encounter his mortall enemies.

The sheep-heards that came with the flock cried to him to leave off; but seeing their words took no effect, they unloosed their slings, and began to salute his pate with stones as great as one's fist.

(Book III, Chapter 4)

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VARIATION III

This variation consists of a musical dialogue suggestive of the many discourses which took place between the Knight and his squire. Don Quixote seems to speak of the virtues and rewards of chivalry. Sancho Panza is dazzled by a glittering vision which his master holds out to him of an island of which he shall be Governor. But the Knight's speculations upon the ideal, his rapturous musings upon the Lady Dulcinea, the little serving man cannot follow. He is about to interrupt with his more prosaic thoughts when the master rebukes and silences him.

VARIATION IV

The two adventurers meet a company of pilgrims singing their hymns as they go. Don Quixote decides at once that they are desperadoes who are abducting a great lady. He rushes to the rescue. But the servants of God stoutly hold their ground, and the Knight falls again as his victors go on their way placidly resuming their singing. Sancho Panza hastens to the side of his prostrate master, thinking that he has been surely killed this time, but there are signs of life.

VARIATION V

This variation has been called the "Vision of Dulcinea." Don Quixote refuses to sleep at night while danger is at hand, and sits beside his slumbering servant. His thoughts turn again to Dulcinea, as her theme is tenderly woven with his own. The variation becomes a rapturous nocturne.

VARIATION VI

Blunt reality follows hard upon the visionary variation. The two pass on the road a blowsy country wench whom Sancho points out jokingly as Dulcinea. It is not she, but it might as well be. The music breaks in upon romantic illusion, with coarse and boisterous dance measures. Don Quixote decides that some insidious magic power has worked this transformation, and he swears vengeance.

VARIATION VII

The Ride Through the Air. Don Quixote and Sancho Panza are seated blindfolded upon a wooden horse, and are led by their imagination to believe that they are galloping through the air. Rushing chromatic passages, supported by a wind machine off stage, create a sense of motion. The pedal in D on drums and basses has been pointed out as signifying that the pair have never left the ground.

VARIATION VIII

The Voyage in the Magic Boat. Don Quixote finds an empty boat on the shore of a stream, and believes that it has been miraculously placed at his disposal so that he may accomplish a rescue. The two push off from the shore as the Knight's theme is transformed into a barcarolle. But the boat capsizes and they barely manage to swim to land. Their disputation ends this time in a joint prayer of thanksgiving for their deliverance from drowning.

VARIATION IX

This variation is marked "quickly and stormily." Don Quixote proceeds upon Rozinante still undaunted. Two mendicant friars appear upon the road ahead, plodding along peaceably upon their mules. The Knight sees in them a pair of malignant magicians, the very ones who have been playing so many tricks upon him. He interrupts their chant (two bassoons unaccompanied) by a sudden charge which effectually puts them to flight.

VARIATION X

A friend of Don Quixote's youth contrives a scheme to cure him of his mad delusions and suicidal exploits, which have by this time become a public nuisance. He masquerades in knightly armor and challenges the Don to combat, on the understanding that the vanquished must implicitly obey the victor's will. They engage furiously in battle.

They both of them set spurres to their horses, and the Knight of the White Moone's being the swifter, met Don Quixote ere hee had ranne a quarter of his careere so forcibly (without touching him with his lance, for it seemed he carried it aloft on purpose) that he tumbled horse and man both to the ground, and Don Quixote had a terrible fall; so he got straight on the top of him; and, clapping his lance's point upon his visor, said, "You are vanquished, Knight, and a dead man, if you confesse not, according to the conditions of our combate." Don Quixote, all bruised and amazed, without heaving up his visor, as he had spoken out of a

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toombe, with a faint and weak voice, said, "Dulcinea del Toboso is the fairest woman in the world, and I the unfortunatest Knight on earth; and it is not fit that my weaknes defraud this truth; thrust your lance into me, Knight, and kill mee, since you have bereaved me of my honor." "Not so truly," quoth he of the White Moone, "let the fame of my Lady Dulcinea's beauty live in her entirenesse; I am only contented that the grand Don Quixote retire home for a yeere, or til such time as I please, as we agreed, before we began the battell." . . . And Don Quixote answered that, so nothing were required of him in prejudice of his lady Dulcinea, hee would accomplish all the rest, like a true and punctuall knight. (*Part II, Chapter 44*)

Don Quixote realizes in anguish that now even his fair intentions and brave determination are of no avail. He resolves to adopt the simple life of the shepherd (as the pastoral theme from the sheep variation is heard). The illusions, the haunting shadows are at last swept away, and his mind clears.

FINALE

The Death of Don Quixote. The Knight has regained his sanity (his theme loses its eccentric guise) but his spirit is broken and his strength is ebbing away. His friends and the members of his household, gathered around him, are incredulous at first as he addresses them in words of sound sense.

One of the signs which induced them to conjecture that he was near unto death's door was that with such facility he was from a stark fool become a wise man. For, to the words already alleged, he added many more so significant, so Christian-like, and so well couched, that without doubt they confidently believed that Don Quixote was become a right wise man. . . . These heavy news opened the sluces of the teares-full and swolne-blubbering eyes of the maid, of the neeces, and of his good Squire Sancho Panza; so that they showered forth whole fountains of teares and fetched from the very bottom of their aggrieved hearts a thousand groaning sighes. For in effect (as we have already declared elsewhere) whilst Don Quixote was simply the good Alonso Quixano, and likewise when he was Don Quixote de la Mancha, he was ever of a milde and affable disposition and of a kinde and pleasing conversation: and therefore was he not onely beloved of all his household, but also of all those that knew him. . . .

He had no sooner ended his discourse and signed and sealed his will and testament, but a swouning and faintness surprising him, he stretched himselfe the full length of his bed. All the company were much distracted and mooved thereat, and ranne presently to help him; and during the space of three dayes, that he lived after he had made his will, he did swoun and fall into trances almost every houre. All the house was in a confusion and uprore; all which notwithstanding the neece ceased not to feede very devoutly: the maid servant to drinke profoundly, and Sancho to live merrily. For, when a man is in hope to inherit anything, that hope doth deface or at least moderate in the minde of the inheritor the remembrance or feeling of the sorrow and griefe which of reason he should have a feeling of the testator's death. To conclude, the last day of Don Quixote came, after he had received all the sacraments; and had by many and godly reasons made demonstration to abhorre all the books of errant chivalry.

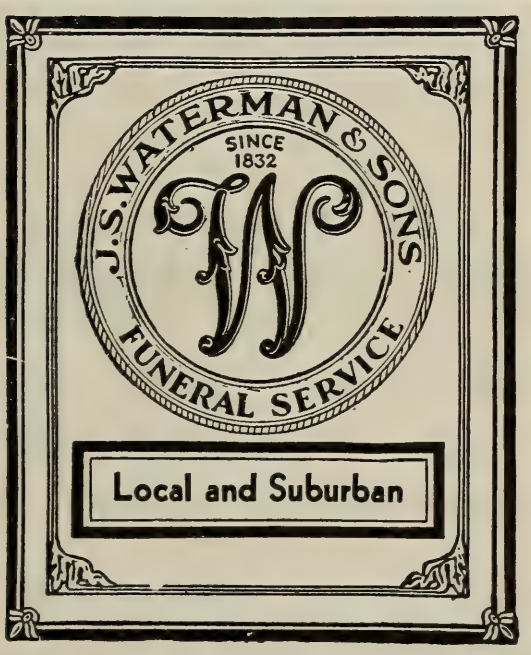
The notary was present at his death and reporteth how he had never read or found in any book of chivalry that any errant knight died in his bed so mildly, so

quietly, and so Christianly as did Don Quixote. Amidst the wailefull plaints and blubbering teares of the by-standers, he yeelded up the ghost, that is to say, hee died.

Strauss rises to the pathos of the last moment in the life of the ridiculous madman whose efforts have been futile and wasted, yet somehow in reminiscence enduringly noble and touching. The voice of the 'cello ends with an expiring sigh before the final cadenza.

~

Many of the first hearers of Strauss' "Don Quixote" were so startled by the daring and novelty of the composer's grotesquerie that their attention was diverted from the other aspects of the portrait in tone. They spoke of a "perversity" which set cleverness above beauty. Dr. Richard Batka, the Viennese critic, called the piece "an intellectual gambol which leaves us inwardly cold." Admitting a few "exquisite details," he concluded that even these had "fallen with the absurd whole into practical oblivion." Louis C. Elson, after the first Boston performance, was at a loss to decipher the strange music. "The matter becomes the more perplexing when one remembers that Strauss is not forced to this extreme ugliness by lack of ideas as Bruckner may have been, for he has composed serenely beautiful works in the most classical



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forms before he swept into this modern chaos." When the Boston Symphony Orchestra introduced "Don Quixote" to New York in 1904, the critic of the *Sun* called it "a tumultuous orgy of dissonance and screaming instrumentation."

These words read strangely as applied to music which, in 1940, appears as based, harmonically and melodically, on a straightforward, even a mild and conventional German romanticism. Early listeners missed the essential simplicity and folkish charm of "Don Quixote," because they were too occupied in exclaiming over the latest audacities of the *enfant terrible*. Even while assuming that fame had gone to his head and warped his judgment, they could not deny his power in their world of music. As had been the case with Richard Wagner, all trained musicians, however great their bewilderment and however strenuous their objections, were forced to admit this annoying innovator to be a super-brilliant technician and a complete master of the orchestral medium.

Passing details in "Don Quixote," such as the imitation of bleating sheep or a few moments of realism from a wind machine, obscured for a while the foreground of their consciousness. Even Ernest Newman, from the first a champion of the piece, wrote in his biography of Strauss, which appeared in 1908, that the sheep sounds had best be

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taken in the spirit intended, although they remained "a blot on a great work of art." After thirty years, Mr. Newman would very likely be ready to withdraw even this reservation, for time has been on the composer's side, and a new generation has tended to accept with less questioning Strauss' use of the grotesque, as quite in keeping with the subject.

Mr. Newman may still be ready to stand by his early opinion that "for wit, humor, pathos, and humanism, there is nothing like it in the whole library of music. Certainly to anyone who knows Strauss' music of 'Don Quixote,' the story of Cervantes is henceforth inconceivable without it; the story itself, indeed, has not half the humor and the profound sadness which is infused into it by Strauss. What he has done in this work is to inaugurate the period of the novel in music." Time has proved this no inauguration, but a lone-standing monument.

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Nineteenth Programme

THURSDAY AFTERNOON, March 21, *at* 2:30 *o'clock*

SATURDAY EVENING, March 23, *at* 8:15 *o'clock*

Mozart.....Overture to "The Marriage of Figaro"

Beethoven.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio: Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

Hanson.....Symphony No. 3

I. Andante lamentando
II. Andante tranquillo
III. Tempo scherzando
IV. Largamente e pesante

This programme will end about 4:25 on Thursday Afternoon, 10:10 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Exhibition of New England Photography

An exhibition of photographs from several New England camera clubs may be seen in the First Balcony Gallery in addition to music, pictures and autographs of the composers on these programmes. There follows a list of the titles and photographers arranged according to the clubs represented:

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Stephen F. Harris	CURLY HEAD
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Reginald Smith	OUT OF THE FOREST

Camera Associates Boston City Club

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A. B. Edwards	WINGAERSHAEK
Frank R. Heustis	DUXBURY MEETING HOUSE
Herbert W. Jackson	CHINESE JUNK
Louis A. Jones	OLD HOMESTEAD
George H. Kelley	BAR HARBOR
Hermann C. Lythgoe	"PARSIFAL," ACT II, SCENE I
Phileas A. Racicot	ON THE MALL
E. N. Smith	ADVENTURING
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The two Wingaershaek pictures, taken at substantially the same time, are hung in juxtaposition. In each case the clouds were added from cloud negatives at the time of printing.

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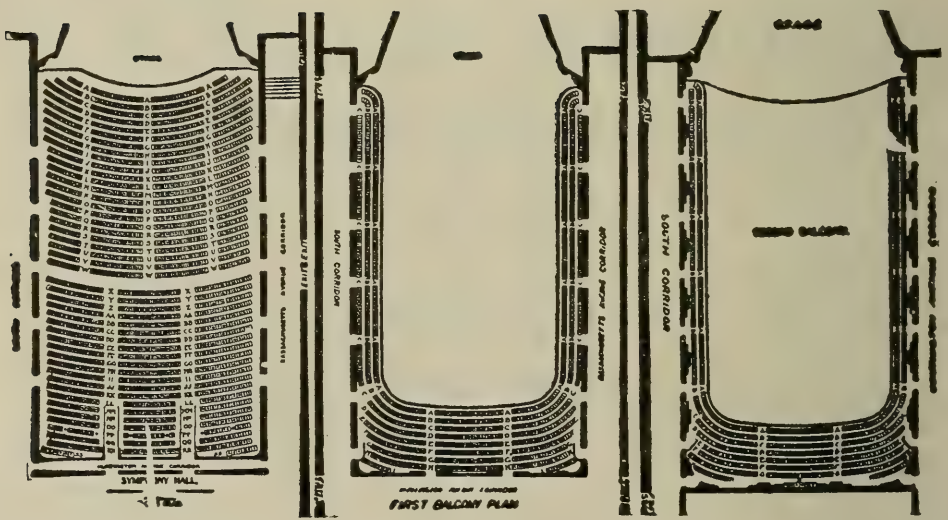
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Hanson Symphony No. 3

I. Andante lamentando
II. Andante tranquillo
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Mozart composed his opera in Vienna in 1786. The score bears the title: *"Le Nozze di Figaro: dramma giocoso in quadro atti; poesia di Lorenzo Da Ponte, aggiustata dalla commedia del Beaumarchais, 'Le Mariage de Figaro': musica di W. A. Mozart."* The first production was on May 1, of 1786, in Vienna.

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Yours truly,

To:

Mr. Reginald C. Foster
Chairman, Friends of the
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refused in Vienna. I did not accept the offer, and I secretly began work. I waited the opportune moment to propose the poem either to the Intendant or, if I had the courage, to the Emperor himself. Martin alone was in my confidence, and he was so generous, out of deference to Mozart, as to give me time to finish my piece before I began work on one for him. As fast as I wrote the words, Mozart wrote the music, and it was all finished in six weeks. The lucky star of Mozart willed an opportune moment, and permitted me to carry my manuscript directly to the Emperor.

" 'How's this?' said Joseph to me. 'You know that Mozart, remarkable for his instrumental music, has with one exception never written for singing, and the exception is not good for much.'

"I answered timidly, 'Without the kindness of the Emperor, I should have written only one drama in Vienna.'

" 'True: but I have already forbidden the German company to play this piece "Figaro." '

" 'I know it; but, in turning it into an opera, I have cut out whole scenes, shortened others, and been careful everywhere to omit anything that might shock the conventionalities and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's protection. As for the music, as far as I can judge, it seems to me a masterpiece.'

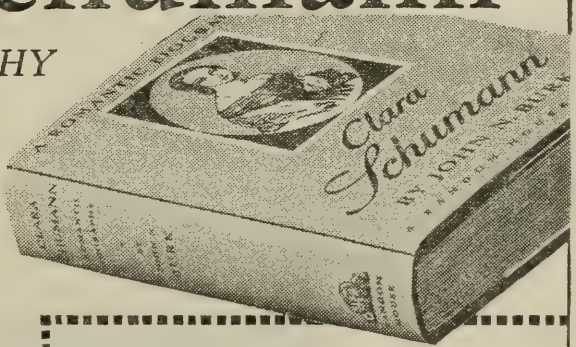
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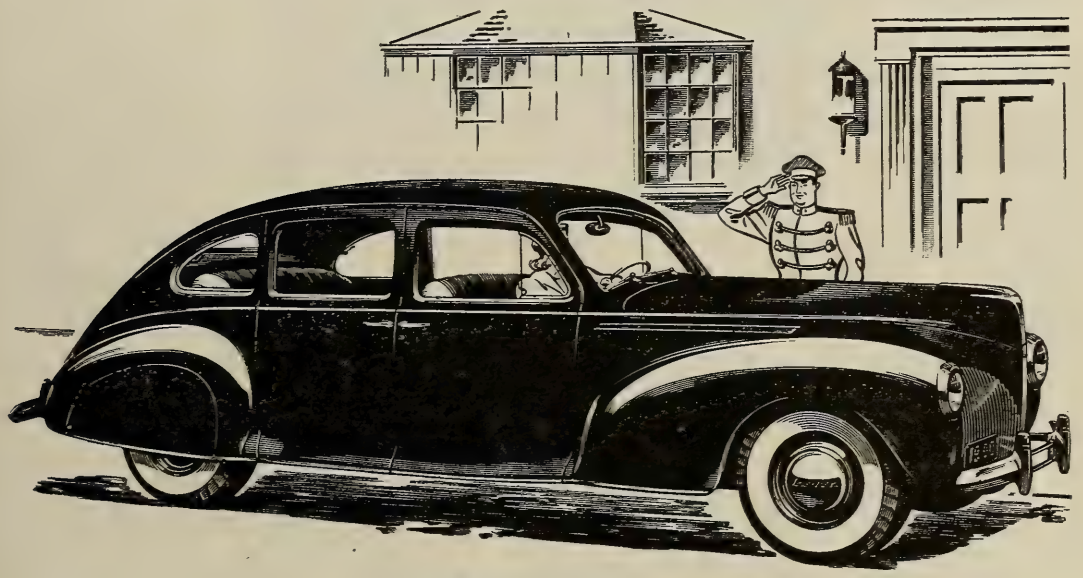
"A moment afterward I was at Mozart's. I had not yet told him the good news, when he was ordered to go to the palace with his score. He obeyed, and the Emperor thus heard several *morceaux* which delighted him. Joseph II had a very correct taste in music, and in general for everything that is included in the fine arts. The prodigious success of this work throughout the whole world is a proof of it. The music, incredible to relate, did not obtain a unanimous vote of praise. The Viennese composers, crushed by it, Rosenberg and Casti especially, never failed to run it down."

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By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

This symphony was completed in 1806 and dedicated to the Count Franz von Oppersdorf. The first performance was in March, 1801, at the house of Prince Lobkowitz in Vienna. It is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The most recent performance by the Boston Symphony Orchestra in this series was on April 22, 1938.

ROBERT SCHUMANN compared Beethoven's Fourth Symphony to "a slender Greek maiden between two Norse giants." As in all of his even-numbered symphonies, Beethoven was content to seek softer beauties, reserving his defiances, his true depths of passion for the alternate ones. There may well have been something in his nature which required this alternation, a trait perhaps also accountable for the thematic alternation of virility and gentleness, of the "masculine" and the "feminine" in his scores of this period. For the years 1804-1806 were the years of the colossus first finding his full symphonic strength, and glorying in it, and at the same time the years of the romantic lover, capable of being entirely subdued and subjugated by

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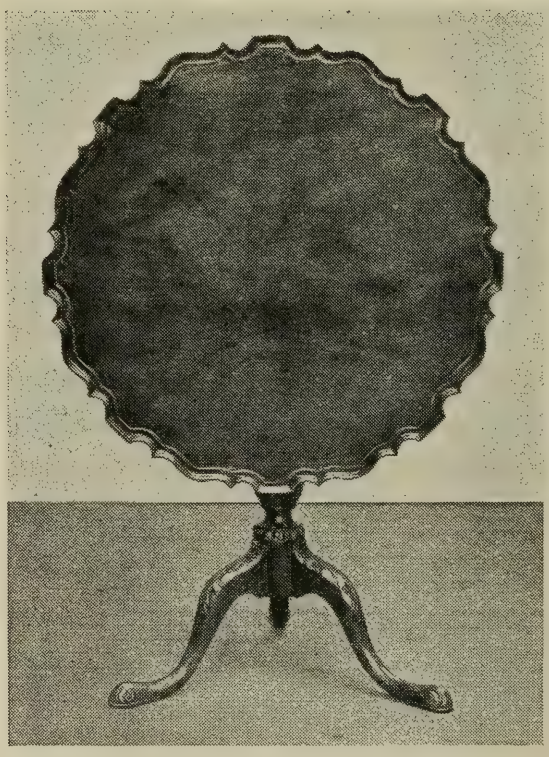
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feminine charm. They were the fulsome years which produced the "Eroica" and C minor symphonies, and the "Appassionata" Sonata on the one hand; on the other, the Fourth Symphony and the Fourth Piano Concerto, not to mention "Fidelio" and the three Razumowsky Quartets. It may have been some inner law of artistic equilibrium which induced Beethoven, after drafting two movements for his C minor Symphony in 1805, to set them aside, and devote himself, in 1806, to the gentler contours of the Symphony in B-flat, which, completed in that year, thus became the fourth in number.

The "Greek maiden" of Schumann's metaphor, overshadowed by the more imposing stature of the "Eroica" and the Fifth, has not lacked champions. "The character of this score," wrote Berlioz, "is generally lively, nimble, joyous, or of a heavenly sweetness." Thayer, who bestowed his adjectives guardedly, singled out the "placid and serene Fourth Symphony — the most perfect in form of them all"; and Sir George Grove, a more demonstrative enthusiast, found in it something "extraordinarily *entraînant* — a more consistent and attractive whole cannot be. . . . The movements fit in their places like the limbs and features of a lovely statue; and, full of fire and invention as they are, all is subordinated to conciseness, grace, and beauty."

The composer has left to posterity little of the evidence usually found in his sketchbooks of the time and course of composition. He



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has simply (but incontrovertibly) fixed the year, inscribing at the top of his manuscript score: *"Sinfonia 4ta 1806 – L. v. Bthvn."* This date has been enough to enkindle the imagination of more than one writer. For it was in the spring of 1806 that Beethoven journeyed to Hungary, there to visit his friend Count Franz von Brunswick, and his fair sister Theresa. Beethoven wooed his former pupil in the irresistible medium of his art, playing on the piano, as the moonlight streamed into the room, the tender air of Bach – "If thou wilt give me thy heart, first let it be in secret, that our hearts may commingle, and no one divine it." Theresa wrote later, "It was in May, 1806, that I became betrothed to him with the ready consent of my dear brother Franz." Romain Rolland has concluded with some, but by no means all, authorities on the subject that the three undated love letters addressed by Beethoven to his "Immortal Beloved" were of this year, and that Theresa von Brunswick was their inspiration. Rolland therefore concludes that the Fourth Symphony was the direct outcome of this affecting episode, "a pure, fragrant flower which treasures up the perfume of these days, the calmest in all his life."

It is assumed by Thayer that the symphony was composed in this summer, although the outward events of that particular season were hardly propitious to the completion of a long-breathed symphony. It was probably in early May that Beethoven took a post chaise from

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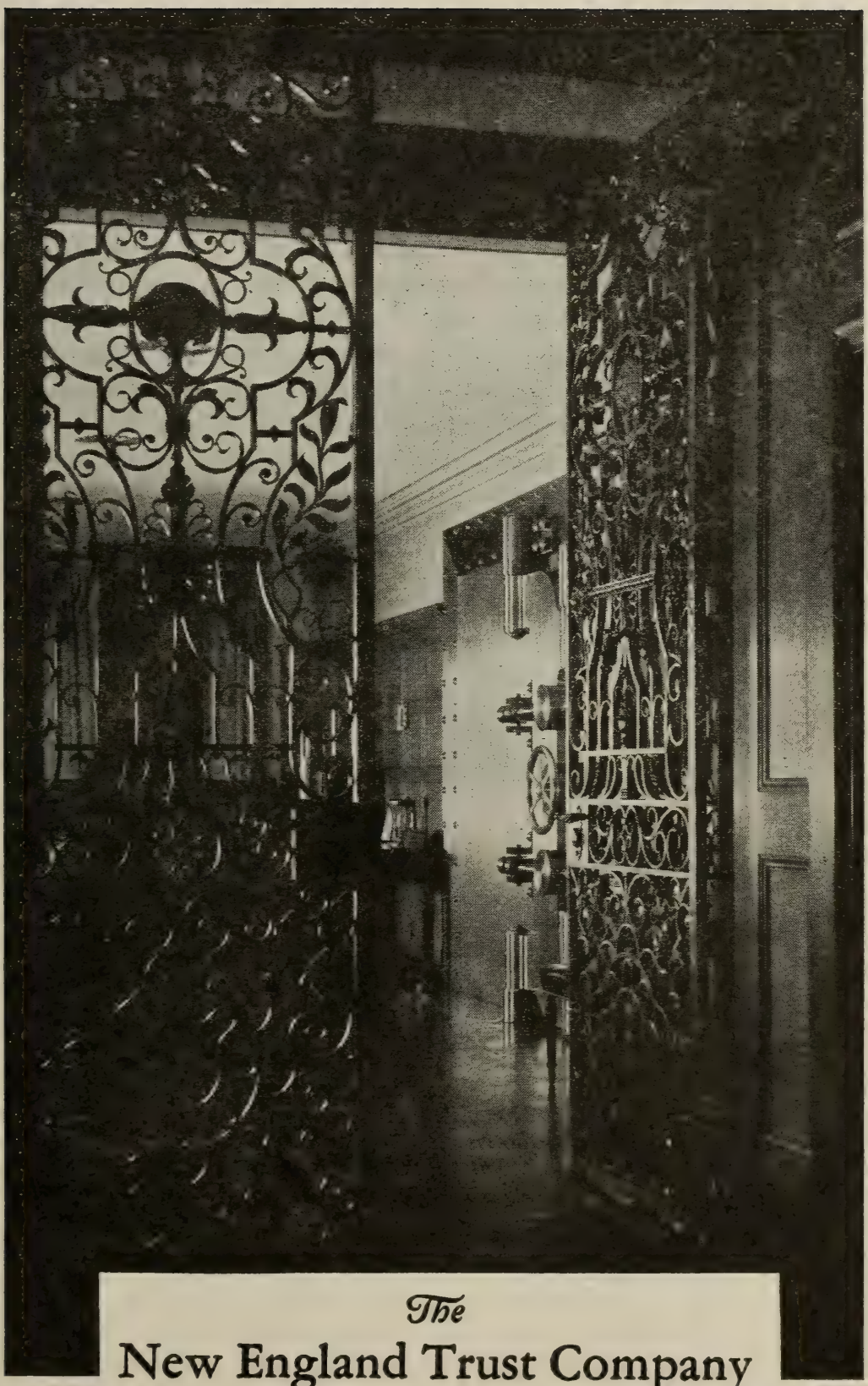


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Vienna to visit the Brunswicks at Martonvásár in Hungary. There was no summering that year in the pastoral suburbs of Vienna – the usual stamping ground of the creating Beethoven. From Martonvásár he went to Silesia to stay at the Castle Grätz of Prince Lichnowsky, where he lingered until October.

D'Indy has rejected Theresa von Brunswick in favor of her cousin, Giulietta Guicciardi, as the probable "Immortal Beloved," largely on the grounds that Theresa received but one dedication from Beethoven: the "insipid" sonata in F-sharp major, Op. 78. D'Indy proceeds to make much of the "important and highly significant rôle of the Dedication in the history of Beethoven's art." It is hard to follow this reasoning as one reads the list of titled and wealthy names which Beethoven affixed to his scores, often with lively expectations. The Fourth Symphony, inscribed to *"Monsr le Comte d'Oppersdorf,"* bears an example of a convenient and mercenary dedication, while its maker had no doubt ways of conveying intimate and personal compliments to the one who may have inspired it. A way, in short, where love was not outbidden by patronage. In the summer of 1806, the principal works in course of composition were the Fourth and Fifth symphonies, and to these the "Pastorale" was to be added in 1808. The Fifth and Sixth Symphonies were each dedicated jointly to Prince von Lobkowitz and the Count von Razumowsky, probably in fulfillment of an obliga-





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tion which honor required. Meanwhile, Beethoven had promised a symphony to a nobleman whom he had met while in Silesia in 1806. Prince Lichnowsky at Castle Grätz had taken him to call upon Count Franz von Oppersdorf, who had a castle of his own in the neighboring town of Grossglogau. The Count favored music and boasted an excellent orchestra of his own; he had Beethoven's Second Symphony performed in the composer's presence. In June of the following year, he ordered a symphony from him and sent an advance of five hundred florins. Beethoven intended to send the Fifth Symphony, but held him off, writing as late as March, 1808, that *"your symphony* has long been ready and I will send it to you by the next post." He mentioned particularly the *Finale* with "3 trombones and flautino," whereby he was to expect "more noise than 6 kettledrums, and, indeed, better noise." But on November 1 he wrote, "You will view me in a false light, but necessity compelled me to sell the symphony which was written for you, and also another to some one else." The Count, who had expected a six months' right of performance, received nothing more than the dedication of the substituted Fourth Symphony, which had been both performed (by Prince Lobkowitz) and sold for publication. There were no further negotiations between Beethoven and Count Oppersdorf.



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Edouard Herriot, in his excellent book "The Life and Times of Beethoven," looks for Theresa in the symphony, and feels "justified in claiming that the serene adagio in E-flat major with the theme that the violins entrust to the clarinet and the flute was inspired by Thérèse. Perhaps in this song of love can be found the secret origin of the work, the passion and tenderness of the *Allegro,* particularly rich in invention, having no purpose other than to conduct us to it. Observe again the use of the timpani, the rolling with which they accompany the strings, and cadence the theme of the *Adagio.* But these details disappear in the impulse that sweeps the work on. Never has a favored woman received a more sumptuous offering; in the symphonic outpouring of Beethoven there is no poem more reflective, more intimate than this. One feels that it was created at the edge of the woods on the shores of the lake at Martonvásár, in that Hungarian landscape enchanted by music and veiled in melancholy. In spite of the absence of words, how much warmer and more colorful is this inspiration than that which gave birth to 'Fidelio'! No hesitation, or, as the painter styles it, repenting *(pas de repenter);* the themes enter with decision. The minuet presents itself in the manner of a survival of the old *régime.* Old customs were carried on in the Brunswick castle out of respect for Lord Anton; the styles of the frilled shirt and of the three-cornered hat were retained, and in the park echoes resounded

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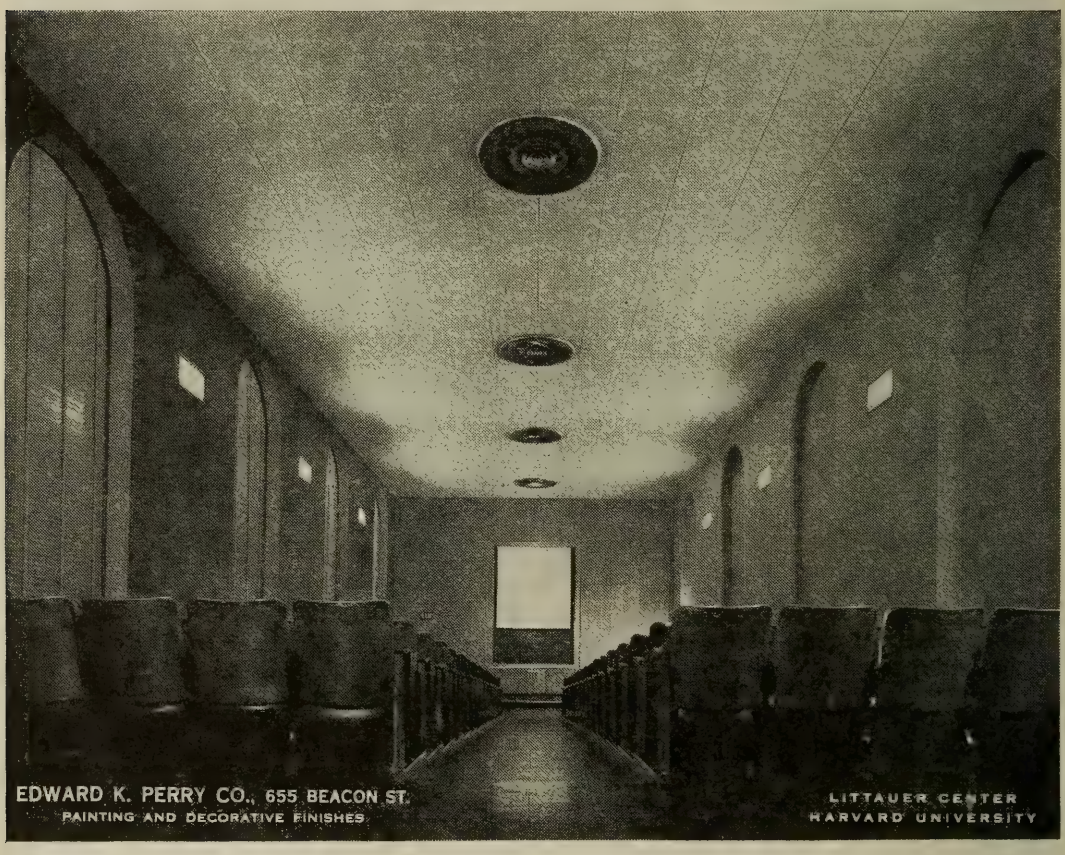
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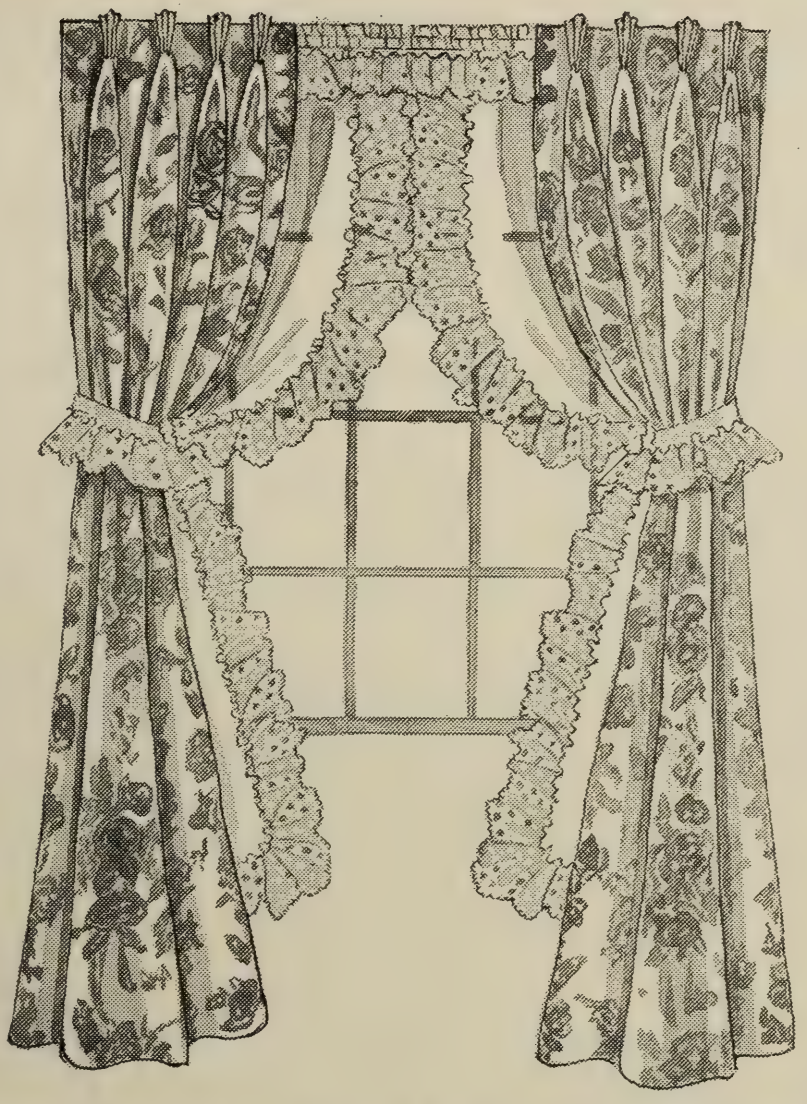
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like those which, in the Trio, are expressed by the united voices of the horn and the bassoon. And, from the sparkling beginning of the *Finale,* gaiety beams like the sudden rays of the sun; better, the power, the will to live, a continuous and impassioned animation unbridle the orchestra for a last outburst of enthusiasm."

The Fourth Symphony, in the opinion of Donald Francis Tovey,* "is perhaps the work in which Beethoven first fully reveals his mastery of movement. He had already shown his command of a vastly wider range of musical possibilities than that of Mozart or Haydn. And he had shown no lack of ease and power in the handling of his new resources. But now he shows that these resources can be handled in such a way that Mozart's own freedom of movement reappears as one of the most striking qualities of the whole. The sky-dome vastness of the dark introduction is evident at the outset; but it is first fully understood in the daylight of the opening of the *Allegro.* The new quick tempo asserts itself with the muscular strength of real bodily movement. The 'spin' of the whole, tremendous as it is, depends entirely on the variety, the contrasts, and the order of themes and sequences, varying in length from odd fractions of bars to the 32-bar (and even longer) processes in the Development. The Second Subject begins with a conversation between the bassoon, the oboe, and the flute. The Development keeps up the 'spin' by moving on lines far broader than any yet indicated by

* From "Essays in Musical Analysis," Oxford University Press.





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the Exposition. The delightful *cantabile* added as a counterpoint to the entries (in various keys) of the main theme, is one of the salient features; and nearly half the whole Development is occupied by the wonderful hovering on the threshold of the remote key of B-natural major in order to return therefrom to the tonic B-flat by means resembling, but more subtly and on a higher plane, the return in the first movement of the Waldstein Sonata (written about a year earlier). The Recapitulation is quite normal, and the Coda is no longer than one of Mozart's usual final expansions.

"The slow movement is a full-sized Rondo, a form which is extremely spacious when worked out in a slow tempo. The main theme returns in a florid variation; and the middle episode, which follows, is one of the most imaginative passages anywhere in Beethoven. From its mysterious end arises the return of the main theme in its varied form, this time in the flute; whereupon follows a regular Recapitulation, including the transition and the Second-Subject. The Coda consists of a final allusion to the main theme, dispersing itself mysteriously over the orchestra, till the drums make an end by recalling the opening stroke of genius.

"For the Scherzo no citations are needed: the double repetition of Scherzo and Trio makes everything as clear as any dance, in spite of the numerous rhythmic whims. The final repetition of the Scherzo is abridged (in other cases Beethoven prefers to make full repetition aggressively the point of the joke). Never have five notes contained more meaning than the Coda in which the two horns blow the whole movement away.



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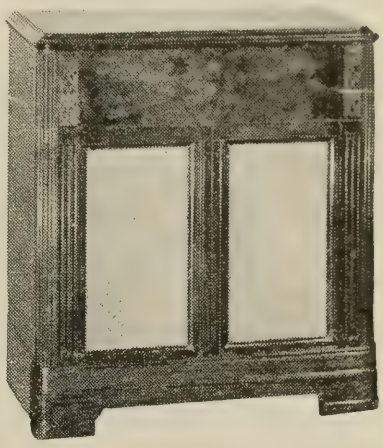
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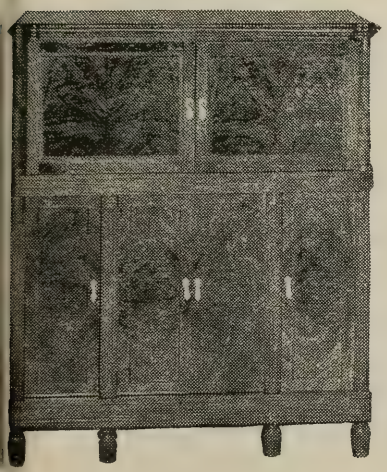
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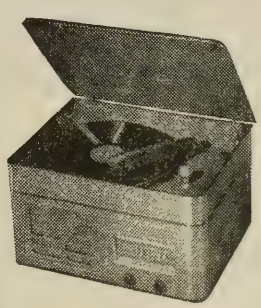
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THE AIMS OF MUSIC FOR FILMS

By AARON COPLAND

(*New York Times,* Sunday, March 10, 1940)

THERE is an old tradition that the better a motion picture score is, the less attention it attracts. This is one of the oldest superstitions in Hollywood and leaves me rather in the position of the king in the old fable who flattered himself on his finery when really he had nothing on at all. For I cannot bring myself to believe that the moment one becomes aware of the "background music" in a motion picture it has automatically ceased to fulfill its function.

Perhaps it is professional pride that influences my opinion, for I should not like to think that the six long weeks spent scoring "Of Mice and Men" were actually devoted to the composition of a sort of musical vacuum. But even in the disinterested capacity of private citizen and habitual movie-goer I am obliged to differ with those critics who believe a musical score should be screened and not heard. To anyone who does not believe that the addition of music heightens

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the emotional impact and dramatic interest of a motion picture I suggest a visit to a studio projection room when a film is being shown before its score has been dubbed in. One reel of flat silences and interminable pauses is usually enough.

Seriously, I think the principal reason so few people are consciously aware of the music they hear from the screen is that audiences have not yet been fully informed on the subject. Only a few years ago most film-goers were not conscious of the importance of direction, either; yet today there are several Hollywood directors whose names have a greater drawing power at the box office than those of many stars.

It is common knowledge that the United States is the world center of musical activity. There are 2,000,000 concert-goers annually, in addition to the millions of radio and phonograph fans. It seems curious that little or no effort is made in Hollywood to interest this vast audience in the elaborate musical backgrounds of the major films. On the Continent producers have found it to their advantage to exploit the scores of such composers as Prokofieff, Shostakovitch and Honegger, and it seems to me that Hollywood might profit by this example. If the composers of the better motion-picture scores were featured as an additional attraction to the merits of the film the



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275 Applications For Berkshire Music Center

Full Enrollment for each Department will be decided by May 1

WITH THE OPENING of the Berkshire Music Center at "Tanglewood" still three months and a half distant (July 8), the number of applications for enrollment has already reached two hundred seventy-five. This falls little short of the total number of students the school will be able to accommodate.

As remarkable as the number of applications is the varied experience and the fine background indicated by the prospective students. The statistics show also a surprisingly even distribution by departments.

Among the 275, men predominate — 148 men and 127 women. About half the applicants, 134, are under twenty-five years of age; 50 are between twenty-five and thirty years old; 64 are between thirty and forty; 23 are over forty.

Twenty-four States are already represented among the applications. More have come from Massachusetts than from any other State — 86; New York follows with 73; from Pennsylvania and Ohio there are 20 each; there are 12 from Connecticut; 9 from Illinois; 7 each from New Jersey and from Rhode Island. Other states are California, Delaware, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Mississippi, Missouri, Nebraska, New Hampshire, Vermont, Wisconsin. Canada too is represented.

These applicants come from the principal established schools of music: 36 have been students at the New England Conservatory; 29 at Juilliard; 20 at the Eastman School; 12 at the Cleveland Institute of Music; 10 at the Curtis Institute; 10 at the Longy School; 5 at the American Conservatory of Chicago. A number have attended the Salzburg Mozarteum, the American Conservatory at Fontainebleau, the Royal College of Music in London. Two hundred of the applicants

are either college students or have attended college: 27 are listed as from Harvard, 19 from Radcliffe, 14 from Wellesley, 8 each from Smith, Vassar and Western Reserve; a lesser number from Yale, Columbia, Oberlin, and other colleges.

About half of the applicants are already in the musical profession: teachers, directors and supervisors of music, orchestral and choral conductors, composers and arrangers, pianist, singers, organists, Symphony orchestra players. The other half are music students and amateurs with an interest in music and some musical education. Some of these amateurs are members of the legal, medical, engineering and other professions, but have retained an active interest in the field of music.

Dr. Koussevitzky's class in Orchestral Conducting is bringing many applications from the best qualified graduates of the outstanding music schools. The group will be small, and the requirements necessarily exacting.

Other important departments of the Berkshire Music Center are those of Choral Conducting, for which 51 applications have until now been received. Also courses in Opera Dramatics (22), Composition (31), and Music in the Schools (38). Seventy have expressed a special interest in Chamber Music and Ensemble Playing. Among the outstanding opportunities offered by the Berkshire Music Center are the two student orchestras, and there is advance indication that both the orchestra of the Institute for Advanced Study, and the less advanced Academy Orchestra will have a well-balanced distribution of instruments. To date the applications for the Institute Orchestra number 80, divided as follows: Violin 23, Viola 8, 'Cello 10, Bass 5, Flute 7, Clarinet 8, Bass Clarinet 1, Oboe 1, Bassoon 2, French Horn 4, Trumpet 5, Trombone 3, Timpani 1, Harp 1. Those applying for the Academy Orchestra now number 42.

The Academy Chorus, which will prepare Bach's B Minor Mass for performance with the Boston Symphony Orchestra, under Dr. Koussevitzky, at the Festival, promises to be a well-prepared and splendidly balanced group.

Catalogues of the Berkshire Music Center will be given on request at the box-office.

public would soon become aware of the part played by music in their movies.

If the scores of motion pictures are to gain more attention, however, they must be worthy of it. At a practical estimate, ninety percent of the films produced in Hollywood are getting just about the kind of music they deserve, no better and no worse. It is the other ten percent – the cream of the cinematic crop – with which the hope of better movie music lies. If the superior films are given scores of comparable originality and distinction, a higher type of music will in time be instilled throughout the product of the entire industry.

From a technical, almost mechanical, standpoint, there is no doubt that the usual Hollywood scores are perfection itself. Their artistic weaknesses have been pointed out so often that they hardly bear repeating, but perhaps their most annoying fault is their stubborn similarity. No matter what the period of a picture is, or its setting and story, the average musical background is intrinsically the same, usually in the lush tradition of the late nineteenth century.

The other day I saw a picture that had as its setting medieval Europe. There was one scene in a cathedral, and the accompanying music was a most authentic fifteenth-century motet. But the next shot was of the heroine, and the score immediately shifted to a reflection

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of the sweetest of Strauss waltzes, thus projecting the audience four centuries forward in as many seconds.

Certainly, one does not require that the musical background of a modern motion picture adhere literally to the period in which it is set; we do not expect the score of "Elizabeth and Essex," for instance, to consist of "Greensleeves" played on the virginals, any more than we expect the picture itself to be a documentary transcription of Tudor history. But inconsistency, in music as in costumes or sets, can destroy quicker than anything else the illusion of a motion picture.

"Of Mice and Men" gave me my first opportunity to understand the problems and possibilities of composing for a major film. There is a tradition that composers are invariably frustrated in Hollywood and never allowed to do just what they want, but here, at least, is one exception. Maybe I was lucky; there are definite advantages in writing for an independent producer like Hal Roach. There is no musical director to act as middleman between the composer and studio bosses and who is therefore reluctant to approve any experimental innovations. Lewis Milestone, the director, expressed his confidence in the composer he had chosen by issuing no advance instructions. I appreciated that.

It is generally difficult for a composer who theretofore had written only for the concert stage to come to Hollywood and remember that



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he is not still the center of attraction. But if the film for which he has been engaged is genuinely good, it is not long before he becomes excited at the project of helping the picture as a whole convey its message. He quickly forgets himself in his enthusiasm for the immediate assignment and is immensely gratified whenever his work is singled out. One of my most cherished memories is the fact that Lewis Milestone added four seconds to "Of Mice and Men" for the sake of the score. For a panoramic scene in which five barley wagons make their way across a field I had composed a melody which needed about four seconds more to play itself out. I put the problem to Mr. Milestone and without hesitation he added the necessary footage to the sequence.

In composing the score of "Of Mice and Men," however I succeeded, the primary purpose was to write music which somehow suggested the background of the film – the daily life on a California ranch. To do this, I occasionally employed music of a folksong character, though using no direct quotations; simple tunes that might have been whistled by George and Lennie. The temper of the music varied, of course, with every scene, but always I tried to keep away from the overlush harmonies that are so common on the screen and usually defeat their own purpose by over-emphasis. As a matter of fact, what you do not

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do is often as important as what you do do in scoring a motion picture.

On the whole, though, the score, as any score, is designed to strengthen and underline the emotional content of the entire picture. The best explanation, I think, of just what is the purpose of music in the films has been given by Virgil Thomson. It is his conception that the score of a motion-picture supplies a sort of human warmth to the black-and-white, two-dimensional figures on the screen, giving them a communicable sympathy that they otherwise would not have, bridging the gap between the screen and the audience. The quickest way to a person's brain is through his eyes, but even in the movies the quickest way to his heart and feelings is still through the ear.

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ENTR'ACTE

THE ARTS IN A TIME OF CRISIS

By KENNETH B. MURDOCK

(The following address, delivered as a morning talk in the Harvard Memorial Chapel, February 9, 1940, is here printed by kind permission of the author)

A FRENCH critic has said that the first act of war is to extinguish imagination. Certainly at the moment many would agree that the engineer, the politician, the statistician seem more important than the artist and the dreamer. Can the artist make a tariff or a bomb? I think there is today, in colleges and out of them, a tendency toward the so-called practical at the expense of all else; a tendency toward a kind of scepticism which distrusts all values except those measurable in wages and hours, mechanical effectiveness, and weight of armament; worse, a tendency toward a cynicism that calls art, religion, moral principle — all that we loosely name the spiritual — will-o'-the-wisps diverting man from his necessary hunt for shelter and food.

But it seems to me that the need for imagination and art is not less but greater when material circumstance presses most hardly upon us. Our very behavior shows it. Everywhere there are signs of seeking for "escape," for forgetfulness of our plight. Publishers, moving-picture producers and radio companies have taken the cue, and no one who wants refuge in sentimentalized history or a world peopled by puppets and amiable animals, to the accompaniment of soft music, need be denied. But surely art is capable of more, and "escape" is not our only need.

I believe that throughout human history the arts and the artist, appealing to men's hearts as well as to their minds, kindling their imaginations and thus opening new vistas of aspiration, have not been luxuries but essentials. Have not the great movements for human betterment always been linked with the arts? Has not the artist given immortality to the great ideas by which men have been proud to live? Even the scientist has won the support he needed, and his discoveries have been put into effect, for the great benefit of human welfare, not simply because the mathematics were good and the experiments convincing, but because the artist has dramatized the achievement and has made us feel, as well as understand, how indispensable are the sciences to civilization.

What has done most for American democracy — the sober analyses of political scientists, or the artist's presentation of Abraham Lincoln as a living embodiment of the democratic ideal? Lincoln's thinking has influenced millions because the artist has refused to let him

remain a cold compound of bare historic fact. Would Harvard College have been founded, if material fact had been all that mattered to the Puritans? There were good material arguments for founding it; what gave the arguments vitality and turned them from precept into practice, was a tradition, nurtured by great writers, preachers, disciples of the imagination. They turned a religious need and an educational principle into ideals so warmly felt and realized that they became inevitably the motives for deeds. Or, to take the most obvious case of all, has not the power of Christianity been vastly aided by the artist? Strip away the beauty from the Bible; reduce it to a bare record; burn the great sermons; throw away the religious poets; tear up the great religious paintings; silence religious music — how much would be left to keep our churches alive? Doctrines, yes; ethical truths; data on ancient history; the record of a heroic life — but how much that Christianity means can be summed up thus? Men and women warmed by faith; inspired to unselfish action; self-forgetful in the cause of humanity, are not made merely by doctrines and data. It is because the artist has made the historic record touch the imagination, as well as the reason, that it has woven itself so firmly into the texture of men's life.

A time of crisis, of hatred, intolerance, and fear, seems to me, then,

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not a time to neglect the arts or to push them off to the plane of mere amusement. Instead, I think, we should turn more than ever to the great books of the past, to all the products of the artist's imagination, past or present, which may broaden our outlook beyond sordid immediate realities. We should try to make mankind's hopes and visions, its sense of the power of great character and noble ideas, as much a part of our living experience as the precise conclusions of the laboratory or the research bureau. Those conclusions are indispensable; only a fool could ignore them; but they cannot suffice alone. If our problems center today — as certainly they should — on peace rather than war, not on the destruction of life but on the improvement of it, on the creation of a civilization which can keep alive the values of morality and religion, we should use in our search for a solution both the weapons of the scientist and those of the artist. If war does indeed extinguish imagination, there is small hope for what will come out of the years ahead; if we can keep it alive, its flame may give us light we shall sorely need.

SYMPHONY NO. 3

By HOWARD HANSON

Born in Wahoo, Nebraska, October 28, 1896

Mr. Hanson made his first sketches for this Symphony in 1936. The Symphony was written in fulfillment of a commission for American works by the Columbia Broadcasting System, and its first three movements were broadcast over a network of that corporation, the composer conducting, September 19, 1937. The fourth movement was completed, and the entire Symphony broadcast at a National Broadcasting Company concert, again under the direction of the composer, March 26, 1938. The symphony had its first concert performances in Symphony Hall, November 3 and 4, under the composer's direction.

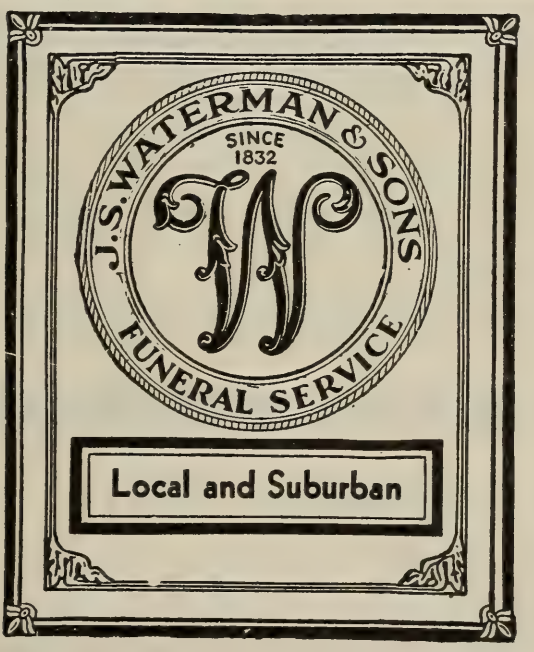
The orchestration is as follows: three flutes and piccolo, two oboes and English horn, three clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, three trumpets, three trombones and tuba, timpani, and strings.

HAVING called his First Symphony "Nordic" and his second "Romantic," Dr. Hanson gives no title to his newest symphony other than its number. He admits, however, that "temperamentally the Third Symphony is more closely related to the First Symphony, the 'Nordic,' than to the Second. The Third Symphony springs definitely from the north, and has its genesis in the composer's reverence for

the spiritual contribution that has been made to America by the sturdy race of northern pioneers who as early as 1638 founded the first Swedish settlement on the Delaware, and who were in later centuries to constitute such a mighty force in the conquering of the West.

"The Symphony pays tribute to the epic qualities of those pioneers. The first movement, which has the sub-title *andante lamentando — agitato,* is both rugged and turbulent in character, alternating with a religious mysticism. The second movement, *andante tranquillo,* is, as its name implies, for the most part peaceful and brooding in quality. The third movement, *tempo scherzando,* is in the tempo of a fast scherzo, and is vigorous and rhythmic. The fourth movement, marked *largamente e pesante,* begins with the brooding character of the first movement, developing into an extended chorale in antiphonal style, rising to a climax in the full orchestra out of which appears the principal theme of the second movement, the Symphony ending in a note of exultation and rejoicing."

To David Bruno Ussher, Los Angeles correspondent of the *New York Times,* in September, 1937, while the finale was still uncompleted, Dr. Hanson said: "Like my second or 'Romantic' Symphony, the third one, too, stands as an avowal against a certain coldly abstract,



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would-be non-sentimental music professed by certain composers of high gifts."

"The Third Symphony as a whole," according to the interviewer, "is more polyphonic than the earlier symphonies and harmonically purer. There are fewer 'superimposed' intervals, and more chords essentially of triad character. Whatever 'dissonantal' elements occur are the consequence of counterpoint rather than of vertical harmonization."

Howard Hanson was born of Swedish parents, Hans and Hilma Hanson, at Wahoo, Nebraska. First taught by his mother, he continued his studies in Luther College and the University School of Music of his native State. He studied composition at the Institute of Musical Art in New York with Percy Goetschius, and later at the Northwestern University School of Music at Evanston, under C. Lutkin and Arne Oldberg. Taking his degree in 1916, he taught at the "College of the Pacific" in San Jose, California. In 1921 he was elected to a three-year fellowship in composition at the American Academy in Rome. Returning to America in 1924, he was appointed director of the Eastman School of Music at Rochester, New York, the position which he now holds.

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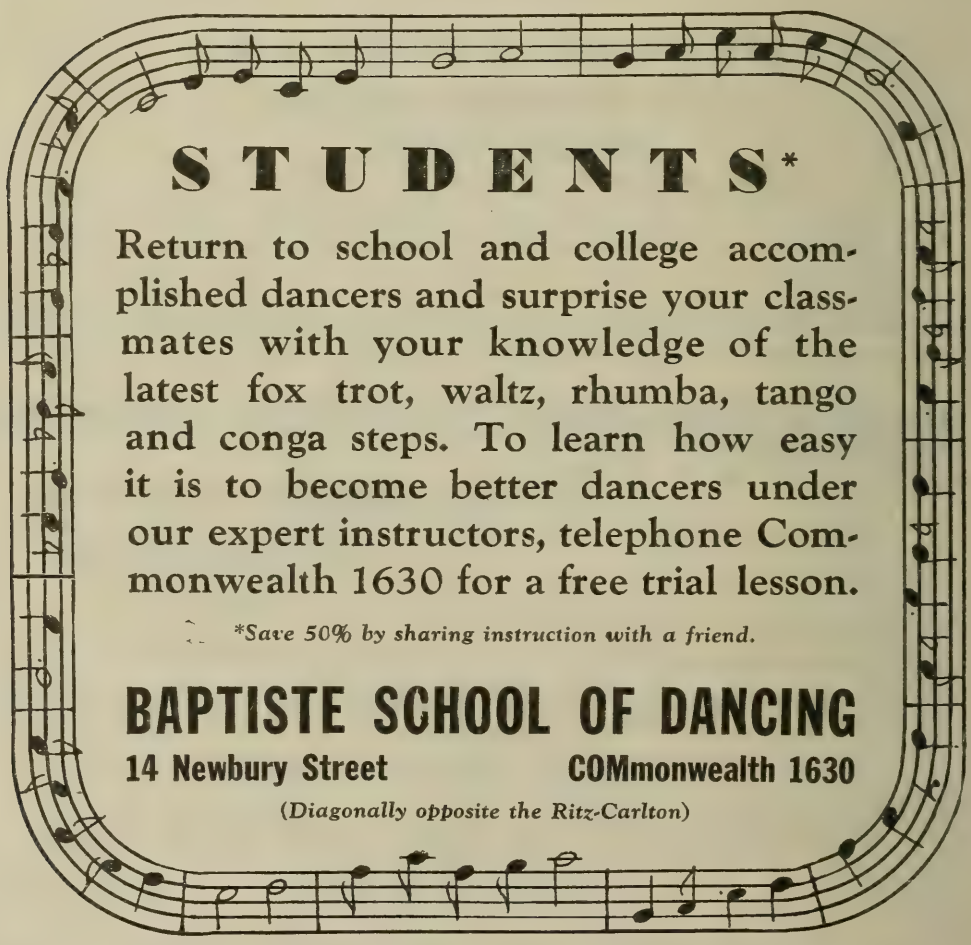
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His First ("Nordic") Symphony was performed at the concerts of the Boston Symphony Orchestra, April 5, 1929, the composer conducting. The "Romantic" Symphony No. 2, composed for the fiftieth anniversary of the Boston Symphony Orchestra, was performed on November 28, 1930, Serge Koussevitzky conducting. The same symphony was included in the special programme of American music by this Orchestra in Symphony Hall on October 4 last, again under the direction of Dr. Koussevitzky.

In addition to the three symphonies, Dr. Hanson's orchestral works include the symphonic poems "North and West" (1923), *"Lux Aeterna"* (1923), and "Pan and the Priest" (1926). There is an Organ Concerto (1926), and a suite from "Merrymount." "Merrymount," a three-act opera to a libretto of Richard Stokes, was produced by the Metropolitan Opera Company in New York in 1932. Choral works include "The Lament of Beowulf" (1925); "Heroic Elegy" (1927); Songs from "Drum Taps," after Walt Whitman (1935); and a transcription for chorus and orchestra of Palestrina, "Pope Marcellus Mass" (1937). Chamber works include a piano quintet, a piano quartet, and a string quartet.



Twentieth Programme

FRIDAY AFTERNOON, MARCH 29, *at* 2:30 *o'clock*

SATURDAY EVENING, MARCH 30, *at* 8:15 *o'clock*

IGOR STRAVINSKY, *Conducting*

STRAVINSKY "Apollon Musagète" ("Apollo, Leader of the Muses"), Ballet

Scene I. Birth of Apollo
Scene II. Variation of Apollo (Apollo and the Muses) — Variation of Polymnia — Variation of Terpsichore — Apollo and Terpsichore — Coda (Apollo and the Muses) — Apotheosis

INTERMISSION

STRAVINSKY "Oedipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles)

Oedipus } RAOUL JOBIN, *Tenor*
The Shepherd . . }

Jocasta SUZANNE STEN, *Mezzo-Soprano*

Creon }
Tiresias } MACK HARRELL, *Baritone*
The Messenger . . }

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Creon; Oedipus
Speaker
Chorus; Tiresias; Oedipus

ACT II.

Speaker
Jocasta; Oedipus
Speaker
Chorus; Messenger; Shepherd; Oedipus
Epilogue: Speaker; Messenger; Chorus

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This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Exhibition of New England Photography

An exhibition of photographs from several New England camera clubs may be seen in the First Balcony Gallery in addition to music, pictures and autographs of the composers on these programmes. There follows a list of the titles and photographers arranged according to the clubs represented:

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Hermann C. Lythgoe	"PARSIFAL," ACT II, SCENE I
Phileas A. Racicot	ON THE MALL
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— Editorial in the *Boston Globe*, March 15, 1940.

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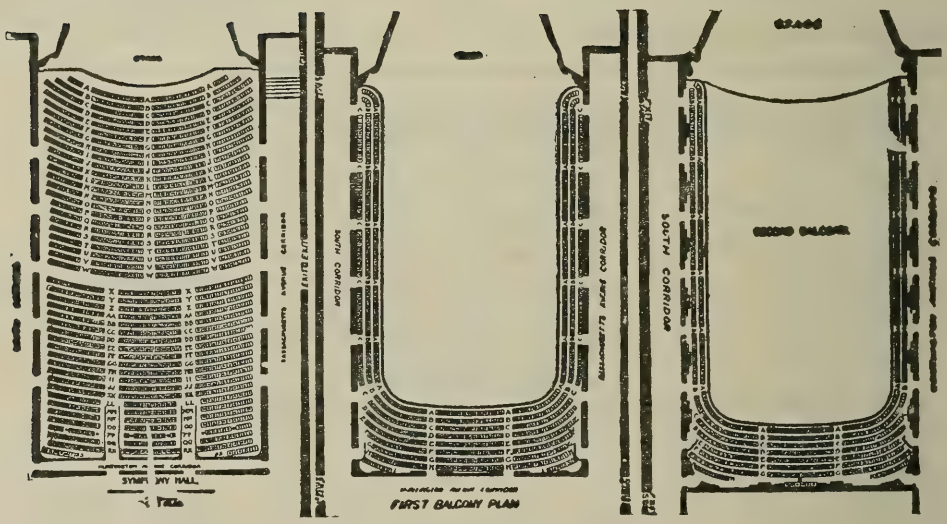
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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INTERMISSION

STRAVINSKY "Oedipus Rex," Opera Oratorio in Two Acts (Text by J. Cocteau, after the Drama of Sophocles)

Oedipus } RAOUL JOBIN, *Tenor*
The Shepherd . . } RAOUL JOBIN, *Tenor*
Jocasta SUZANNE STEN, *Mezzo-Soprano*
Creon }
Tiresias } MACK HARRELL, *Baritone*
The Messenger . . }
Speaker PAUL LEYSSAC
Chorus THE HARVARD GLEE CLUB
G. WALLACE WOODWORTH, *Conductor*

Prologue: Speaker

ACT I.	ACT II.
Oedipus; Chorus	Speaker
Speaker	Jocasta; Oedipus
Creon; Oedipus	Speaker
Speaker	Chorus; Messenger; Shepherd; Oedipus
Chorus; Tiresias; Oedipus	Epilogue; Speaker; Messenger; Chorus

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BEAUTY BALCONY—ANNEX

"APOLLON MUSAGÈTE" ("APOLLO, LEADER OF THE MUSES"), A BALLET

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed this ballet for string orchestra for Elizabeth Coolidge's Chamber Music Festival at the Library of Congress, Washington, D.C., in 1928. It was performed on April 27, by Adolph Bolm and his company. Serge Diaghilev's Ballet Russe introduced the ballet in Paris at the Sarah Bernhardt Theatre, in June, 1928, with Stravinsky conducting, and Serge Lifar, Alice Nikitina, and Lubov Tchernicheva were in the cast. The music was played in concert form by the Boston Symphony Orchestra in Boston, Dr. Serge Koussevitzky conducting, October 12, 1928. It was repeated January 26, 1934.

The orchestral score, written for string instruments only, is divided into six parts: the first violins are divided into two groups, the second violins and violas are each a single group, the violoncellos are divided into two groups, and the double-basses are independent.

THE Parisian performance of *"Apollon Musagète"* greatly interested the composer, according to his own statement, in that it gave him his first chance to hear the music and test its effect. The division of the string orchestra into six groups brought a special problem of dynamic

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The following excerpts are taken from the recent report "America's Symphony Orchestras" prepared from the survey financed by the Carnegie Foundation:

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Reginald C. Foster,
Chairman, Friends of the
Boston Symphony Orchestra.

balance. Attending rehearsals for a performance in Berlin, the composer found that the full quota of players obscured the "clarity and plasticity of the musical line" and resulted in a "confusion of sound and excessive resonance." By cutting the string orchestra to half its normal size, he found that "everything became sharp and clear." The mounting of the ballet by Diaghilev in Paris brought a difference of opinion between the composer and the impresario. "As I have already said, I had pictured it to myself as danced in short white ballet skirts in a severely conventionalized theatrical landscape devoid of all fantastic embellishment such as would have been out of keeping with my primary conception. But Diaghilev, afraid of the extreme simplicity of my idea, and always on the lookout for something new, wished to enhance the spectacular side, and entrusted scenery and costumes to a provincial painter, little known to the Paris public — André Bauchant, who in his remote village, indulged in a genre of painting somewhat in the style of the *douanier* Rousseau. What he produced was interesting, but, as I had expected, it in no way suited my ideas.

"My work was very well received, and its success was greater than I had expected, seeing that the music of 'Apollo' lacked those elements which evoke the enthusiasm of the public at a first hearing."

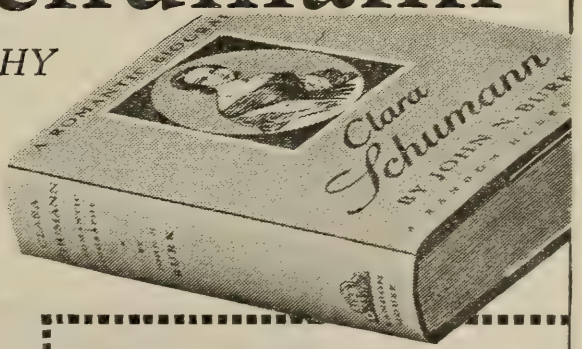
A Paris correspondent of the *London Times* wrote of the production in this wise:

Just published! By the program annotator of The Boston Symphony Orchestra

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By John N. Burk



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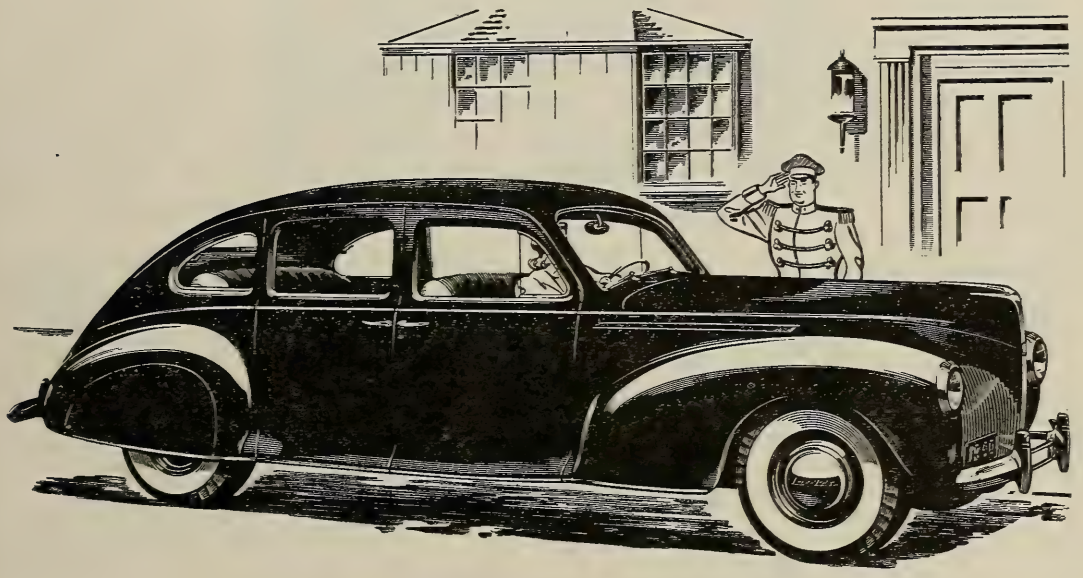
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" 'Apollo Musagetes' has no story and is little more than a series of *'divertissements'* dealing with the birth of the god and his inspiration of the Muses. It is dancing rather than action or symbolic significance which counts in 'Apollo.' The choreography by M. Balanchin is founded no doubt on the steps and movements of the classic school, and, while presenting new elements of striking originality and beauty, avoids the grotesque attitudes which have marked the productions of recent years. M. Lifar is the Etruscan Apollo of Veii come to life. From the moment when he emerges from the rock upon which his mother Leto is sitting until the chariot descends from the sky to carry him and the Muses to their new home upon Parnassus, he maintains the lines and gestures of archaic sculpture. Compared with the god, the Muses Terpsichore, Calliope, and Polymnia seem strangely nineteenth-century in their formal ballet skirts and tight mauve bodices, but the contrast is not unpleasant, and Mmes. Nikitina, Tchernicheva, and Doubrovska convey with their accustomed grace and beauty the special attributes of each."



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"OEDIPUS REX," Opera-Oratorio

By Igor Stravinsky

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

"Oedipus Rex," an opera-oratorio in two acts, after Sophocles (text by Jean Cocteau, translated into Latin by J. Daniélou) was composed in the years 1926–27. It had its first concert performance at the Théâtre Sarah-Bernhardt in Paris on May 30, 1927 under the composer's direction. The piece was first produced with scenery and costumes at the Knoll-Oper in Berlin, in February, under the direction of Otto Klemperer. There were concert performances in London by the British Broadcasting Corporation; in Amsterdam, in Dresden, and other cities under Stravinsky's conductorship.

The first performance in America was given at the concerts of the Boston Symphony Orchestra, February 24, 1928. On this occasion, the soloists were Margaret Matzenauer, Mezzo-Soprano; Arthur Hackett, Tenor; Fraser Gange, Baritone; Paul Leyssac, Speaker, and choruses from the Harvard Glee Club. There was a staged performance by the Philadelphia Orchestra in Philadelphia, under the auspices of the League of Composers, April 10, 1931, and at the Metropolitan Opera House in New York on April 21, Leopold Stokowski conducting.*

* Robert Edmond Jones made the stage and costume designs. The characters were visually represented by sculptured images of heroic size (executed by Remo Bufano) which "moved on a high platform, with lofty and restrained gestures in the spirit of archaic, tragic drama." The speaker was invisible.

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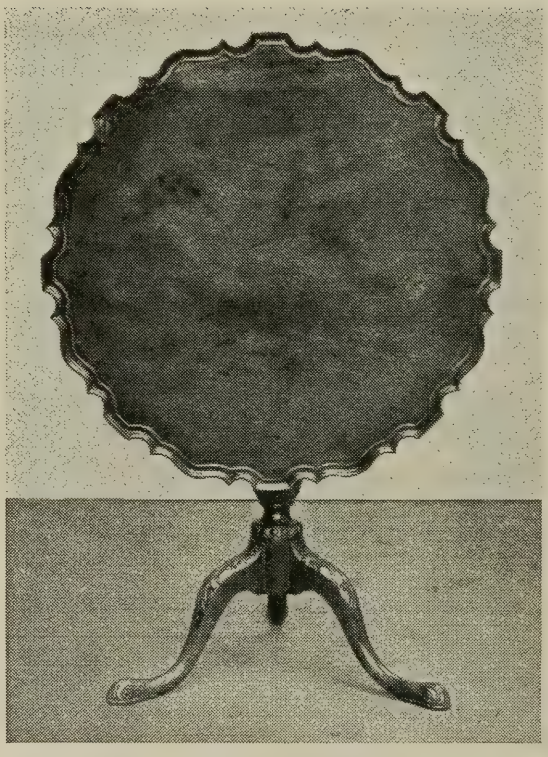
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IN 1926, Stravinsky, having long devoted himself to music for small combinations, felt a desire to write once more a score of large proportions. He tells us this in those interesting pages of his autobiography which he devotes to "Oedipus Rex."* He there tells how he was attracted by the idea of writing music to be sung in a dead language, which should be free from the emotional associations aroused by familiar words, and which could lend the story a becoming remoteness, "a statuesque plasticity, and a stately bearing entirely in keeping with the majesty of the ancient legend."

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* These excerpts are reprinted in this programme (see page 950).



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stituent element — that is to say, on the syllable. Was not this method of treating the text that of the old masters of austere style? This, too, has for centuries been the Church's attitude towards music, and has prevented it from falling into sentimentalism, and consequently into individualism."

Stravinsky, having decided to treat a familiar myth of ancient Greece, turned to his friend and neighbor on the Riviera, Jean Cocteau, as a congenial artist and likely collaborator. Cocteau's "Antigone" had influenced his decision. "Cocteau's stagecraft," wrote Stravinsky, "is excellent. He has a sense of values, and an eye and feeling for detail which always become of primary importance with him. This applies alike to the movements of the actors, the setting, the costumes, and indeed all the accessories."

Cocteau and Stravinsky kept their new scheme a secret, for they wished to surprise Diaghilev in the coming spring season with the new piece as a contribution to his twentieth anniversary as a theatrical producer. Funds were not at hand to meet the great expense of mounting "Oedipus Rex" as an opera. Its only partial public success in Paris was due, in the opinion of the composer, to the mistake of preluding a serious music which presented no action to the eye with ballet performances preceding and following. The glitter and sparkle, both visual and oral, of *"L'Oiseau de Feu"* did not contribute to the

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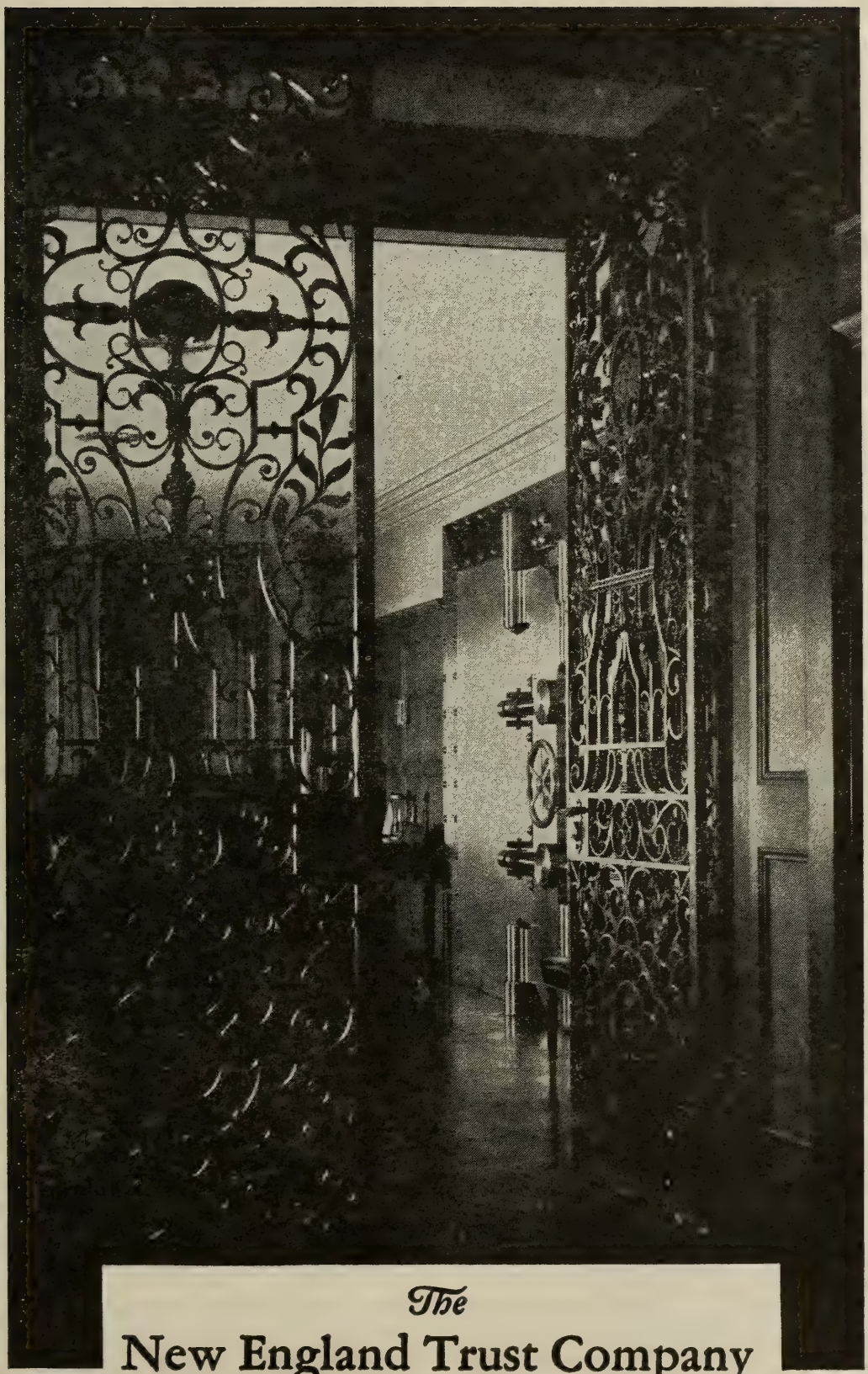
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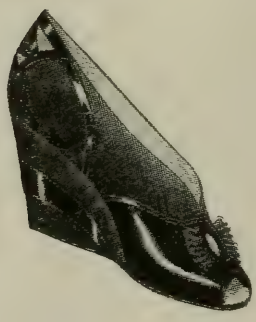
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sombre mood of the Greek tragedy. "An oratorio sandwiched between two ballets!" wrote Stravinsky. "An audience which had come to applaud ballet was naturally disconcerted by such a contrast, and was unable to concentrate on something purely auditive. That is why the later performances of 'Oedipus' as an opera under Klemperer in Berlin, and then as a concert under my direction in Dresden and London, and in the Salle Pleyel, Paris, gave me far greater satisfaction."

Stravinsky gives specific stage directions in a preface to the score. (A pen-and-ink sketch for a stage set, also printed there, bears the signature of Stravinsky's son, Theodore, and is inscribed *"A Jean, bien amicalement."*) The setting, he points out, should be without depth, keeping "the voices from being lost. Everything takes place in the foreground." The first act is to take place "in full sunlight," with a predominant "blue decorated with white draperies." A dark background is substituted in the second act, and the draperies removed. The acropolis is "lightly sketched in." The characters are to have "rigid costumes and masks, moving only arms and heads, suggesting living statues. Oedipus appears and disappears by a trap door as if by magic. Upon his reappearance (in Act II) he wears a new mask suggesting his misery and blindness. The chorus is placed on three levels in the front, partly concealed by a sort of decorative bas-relief. The speaker is in black. He enters from the left, advances, and leaves


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after speaking. He expresses himself like a master of ceremonies (*conférencier*), presenting the narrative in a passive voice."

The score gives the text of the speaker in French, of the actors in Latin.

PROLOGUE

LE SPEAKER:
Spectateurs,

Vous allez entendre une version latine d'Oedipe-Roi.

Afin de vous épargner tout effort d'oreilles et de mémoire et comme l'opéra-oratorio ne conserve des scènes qu'un certain aspect monumental, je vous rappellerai, au fur et à mesure, le drame de Sophocle.

Sans le savoir, Oedipe est aux prises avec les forces qui nous surveillent de l'autre côté de la mort. Elles lui tendent, depuis sa naissance, un piège que vous allez voir se fermer là.

Voici le drame:

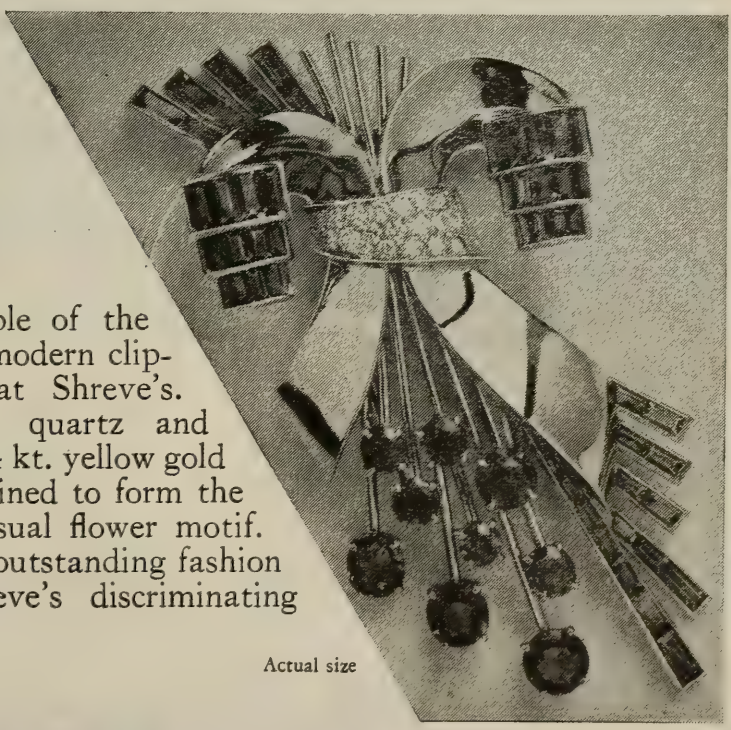
Thèbes se demoralise. Après le Sphinx, la peste. Le choeur supplie Oedipe de sauver sa ville. Oedipe a vaincu le Sphinx; il promet.

PROLOGUE

THE SPEAKER: Ladies and Gentlemen: You are going to hear a Latin version of "King Oedipus." To spare you from straining your ears and taxing your memory, and since this opera-oratorio preserves only a monumental aspect of the scene, I shall recall to your minds step by step the tragedy of Sophocles. Oedipus is unwittingly at odds with the forces that watch us from the other side of death. Ever since his birth they have laid a snare for him which, as you will presently

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see, will trap him. This is the drama: Thebes is demoralized. After the Sphinx, the pestilence. The Chorus begs Oedipus to save the city. He has overcome the Sphinx. He promises.*

The following translation and description was made by M. D. Calvocoressi for the British Broadcasting Corporation programme on the occasion of a concert presentation under Ernest Ansermet, February 12, 1936:

ACT I

CHORUS

Thebes is ravaged by pestilence. The people implore Oedipus to save them. This chorus is built up of two elements. The first, which suggests distress and doom, will be used again in the finale. The second, an imploration, reappears in various places, and also in the finale.

Chorus

Caedit nos pestis
Theba peste moritur.
E peste serva nos, serva,
E peste qua Theba moritur.
Oedipus, Oedipus, adest pestis,
Oedipus, e peste serva nos,
E peste libera urbem,
Urbem serva morientem.

The plague slayeth us,
By the plague Thebes is dying.
From the plague save us, Oedipus,
From the plague wherewith Thebes is dying,
Oedipus, the plague is upon us,
Save the dying city.

* The translations of the Speaker's text were made by Philip Hale.

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Oedipus promises to save them. The main pattern in his chant reappears in several of his further utterances: not only when he repeats his promise, but also when he adjures the people not to believe Tirésias. And echoes of it are present in his last aria. There are similar archaic inflexions in the speeches of the Messenger and the Shepherd.

The people repeat their imploration. Oedipus tells them that his brother-in-law, Créon, has consulted the oracle at Delphi, and brings the reply.

Oedipus

Liberi, vos liberabo,
Liberabo vos a peste.
Ego, clarissimus Oedipus,
Ego Oedipus vos diligo
Ego Oedipus vos servabo.

My children, I will deliver you from the plague.
I, the far-famed, I Oedipus
I, Oedipus, love you.

Chorus

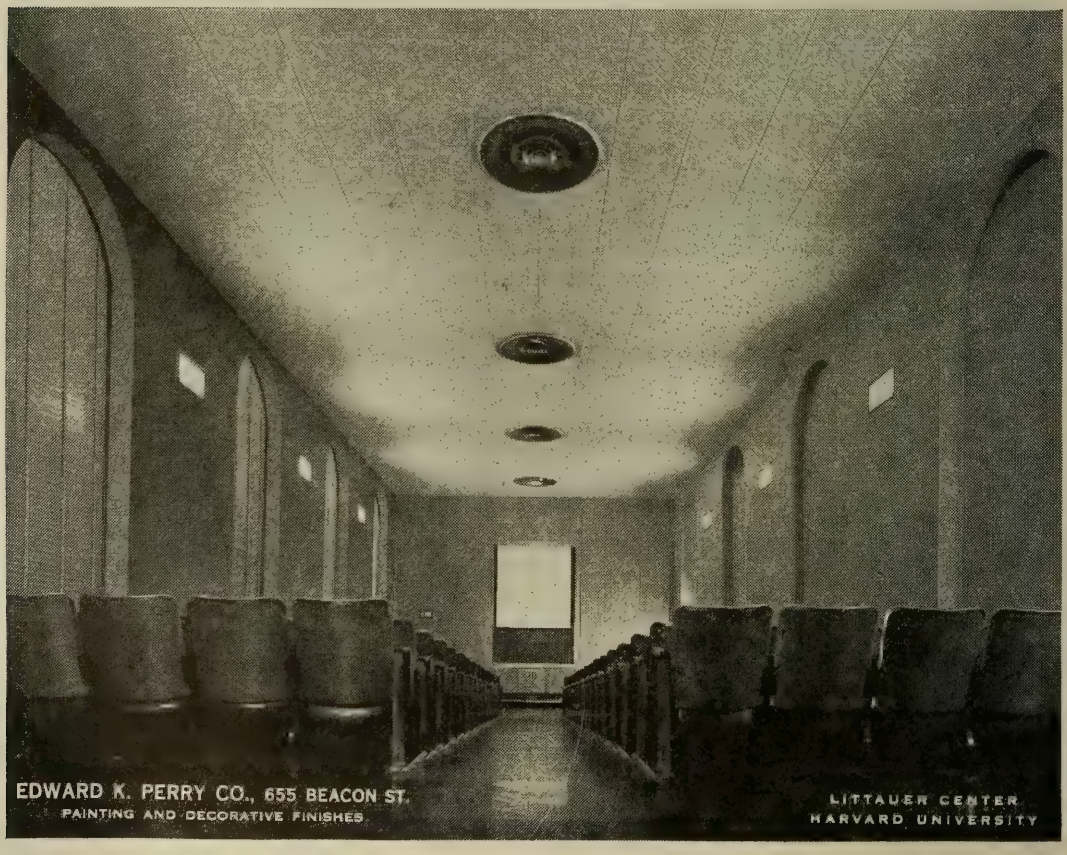
Serva nos adhuc, serva urbem,
Quid faciendum Oedipus, ut liberamur?

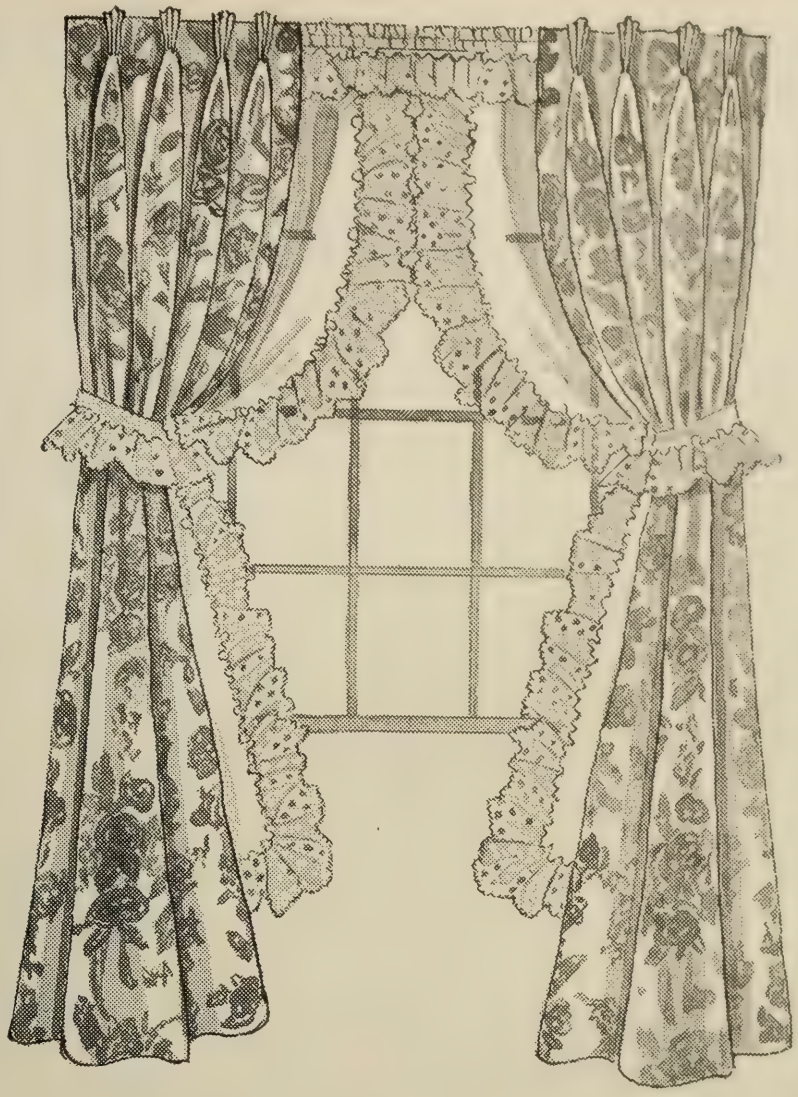
Save us, save the city,
What must be done, that we may be delivered?

Oedipus

Uxoris frater mittitur, oraculum consulit,
Deo mittitur Creo,
Quid faciendum consulit.
Creo ne commoretur.

The brother of the Queen is sent, he consulteth the oracle,
To the God Créon is sent,
He, he is asking what must be done,
May Créon make haste.





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Chorus

Vale, Creo, cito, cito.
Aduituri te salutant.
Audimus, audimus, Vale Creo!
Audimus!

Good befall Créon —
We give thee greeting,
We hearken.

SPEAKER

Here is Créon, the brother-in-law of Oedipus. He returns, having consulted the oracle, which demands that the murder of Laius should be avenged. The murderer is hiding in the city. He must be found at any cost. Oedipus boasts of his skill in solving riddles. He will find the assassin and drive him from Thebes.

Créon

Respondit deus:
Laium ulcisci, ulcisci
Reperire peremptorem,
Reperire peremptorem.
Thebis peremptor latet.
Latet peremptor regis; reperire opus,
Reperire istum.
Thebas a labe luere,
Caedem regis ulcisci, regis Laii perempti,
Jubet deus peremptorem depelli,
Peste inficit Thebas.
Apollo dixit deus.

The God answereth:
Avenge Laius, avenge the guilt:
In Thebes the slayer lurketh,
The slayer of the king lurketh;
There is need to find him, to find him,
To purge Thebes from the stain,
To avenge the slaying of the king.
Laius the King is slain,
In Thebes the slayer lurketh,
The God biddeth that the slayer be driven from among us.
With the plague he infecteth Thebes.
Apollo the God has spoken:

Oedipus

Non reperias vetus scelus,
Thebas, Thebas eruam,
Thebis incolit scelestus.

Nay, if ye find not out the ancient guilt,
Thebes will I destroy,



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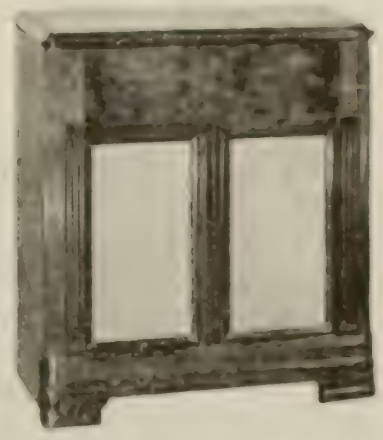
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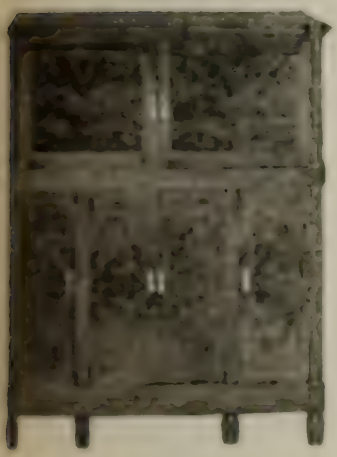
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Chorus

Deus dixit, tibi dixit — So the God has decreed.

Oedipus

Mici, debet se dedere.
Opus vos istum deferre.
Sphyngis solvi carmen, ego divinabo.
Iterum divinabo, clarissimus Oedipus,
Thebas iterum servabo.
Polliceor divinabo.

My friends, he must give himself up,
He must give himself up.
You must denounce him.
I read the riddle of the Sphinx,
Once again will I prophesy, I, Oedipus
the far-famed.
Once again will I save Thebes,
I pledge my word to read it.

Chorus

Solve! solve! solve! Solve, Oedipus solve!

Read it, O Oedipus!

SPEAKER

Oedipus questions the fountain of truth, Tiresias. He avoids an answer. He already knows that Oedipus is the sport of heartless gods. His silence enrages Oedipus, who accuses Créon of wishing to mount the throne and Tiresias of being his fellow-plotter. Tiresias makes up his mind. The fountain speaks. This is its statement: The murderer of the King is himself a king.

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Diana in trono insidens.
Et tu, Phaebe insignis iaculator, succurrite nobis.
Ut praeceps ales ruit malum et premitur funere funus et corporibus corpora inhumata.
Expelle, expelle, everte in mare atrocem istum Martem
Qui nos urit inermis dementer ululans.
Et tu, Bacche, cum taeda advola nobis urens infamem inter deos deum.
Et tu, Bacche, cum taeda advola nobis urens infamem inter deos deum.
Salve, Tiresia! Salve! Dic nobis quod monet deus, dic cito sacrorum docte.
Salve Tiresia, homo clare, vates!

God of Delos, we are waiting, Minerva, daughter of Jove,
Diana seated upon thy throne,
And thou, Phoebus, O splendid Archer, help us.
For headlong the winged evil rusheth upon us, death followeth hard upon death, and the dead lie a-heap without burial.
Drive forth and hurl into the sea the dread
Slaughter which burneth us helpless, madly howling.
O Bacchus, come swiftly with thy brand, burning the god infamous among gods.
Hail, Tirésias, hail! Thou who knowest the mysteries of the gods, speak quickly.
Hail, Tirésias, thou great one, thou prophet: tell to us what the god biddeth;

The seer, reluctantly, but with impressive force, reveals that the murderer is in Thebes, and is a King. The accompaniment, again, is ominous in its simplicity and restraint. It starts in the basses and timpani, on the notes of the A minor triad, and rises to a climax in which sharp discords emphasize the grim purport of Tirésias' last words.

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Tirésias

Dicere non possum, dicere non licet
Dicere nefastum,
Oedipus, non possum.
Dicere ne cogas! Cave ne dicam!
Clarissime Oedipus, tacere fas.

I cannot speak, I may not speak,
Oedipus, it is not lawful that I should speak;
I cannot speak; compel me not; beware lest I should speak.
Most noble Oedipus, I must keep silence.

Oedipus

Taciturnitas te accusat,
Tu peremptor.

Thy silence accuseth thee;
Thou art the slayer.

Tirésias

Miserande, dico, quod me accusas, dico.
Dicam quod dixit deus; nullum dictum celabo;
Inter vos peremptor est, apud vos peremptor est,
Vobiscum est. Regis est rex peremptor.
Rex cecidit Laium, rex cecidit regem,
Deus regem accusat; peremptor, peremptor rex!
Opus Thebis pelli, Thebis pelli regem.
Rex scelestus urbem foedat, rex, peremptor regis est.

Unhappy man, I speak, because thou accusest me:
I will tell what the god hath told. No word will I conceal.
The slayer is amongst you, in your city is the slayer.
The King is the slayer of the king.
The God accuseth the king.
He must be driven from Thebes,
A guilty king polluteth the city.

Oedipus, still in the dark, is indignant. He appeals to the people, confident in their love. He tells them not to believe the calumny spread by Créon and Tirésias, who are plotting to destroy him so that Créon may become King.



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Oedipus

Invidia fortunam odit, creavistis me regem.
Servavi vos carminibus et creavistis me regem.
Solvendum carmen cui erat?
Tibi homo clare, vates;
A me solutum est et creavistis me regem.
Invidia fortunam odit.
Nunc vult quidam munus meum,
Creo vult munus regis.
Stipendiarius es, Tiresia! Hoc facinus ego solvo!
Creo vult rex fieri.
Quis liberavit vos carminibus?
Amici, amici, ego Oedipus clarus.
Invidia fortunam odit.
Volunt regem perire,
Clarum Oedipodem, vestrum regem.

Envy hateth fair fortune. You made me king.
I saved you, I saved you from the riddle, and you made me king.
By whom should the riddle have been read?
By thee, thou famous man, thou prophet.
It was read by me, and ye made me king.
Now there is one that desireth my office,
Créon would be king.
Thou workest for pay, Tirésias! the riddle of this crime I read,
Créon would be king.
Who freed you from the spells?
Friends, it was I, Oedipus the famed.
They wish the king to perish,
Famed Oedipus, your king.

FINALE

Jocasta appears. The people acclaim their queen in a magnificent chorus, accompanied by horns, timpani and piano, with intervening tutti.

Chorus

Gloria, gloria, gloria!
Laudibus regina Jocasta in pestilentibus Thebis.
Laudibus regina nostra
Laudibus Oedipodis uxor, Gloria!

Glory, glory, glory!
Jocasta is queen in stricken Thebes,
Sing praises to our queen.
Sing praises to the wife of Oedipus.

ACT II

The act begins with a repetition of the final chorus.

SPEAKER

The disputing of the princes has drawn Jocasta near. Now you will hear how she appeases them, shaming them for shouting in the afflicted city. She does not believe in oracles; she proves that they lie. For example: One had predicted that Laius would perish at the hands of a son of hers; but Laius was murdered by robbers at the crossroads where the three ways from Daulis and Delphi meet. "Crossroads!" Keep that word in mind! It frightens Oedipus. He remembers that arriving from Corinth before meeting the Sphinx, he slew an old man at the junction of the three ways. If it was Laius, what will be the end of it all? He cannot return to Corinth, for the oracle had threatened that he would slay his father and marry his own mother. He is terrified.

Jocasta

Nonne erubescite, reges,
Clamare, ululare in aegra urbe domesticis altercationibus,
Reges, nonne erubescite
In aegra urbe clamare, vestros domesticos clamores?
Ne probentur oracula quae semper mentiantur.
Mentita sunt oracula,
Cui rex, interficiendus est?
Interficiendus? Nato meo.
Age, rex peremptus est.
Laius in trivio mortuus.
Ne probentur oracula quae semper mentiantur.

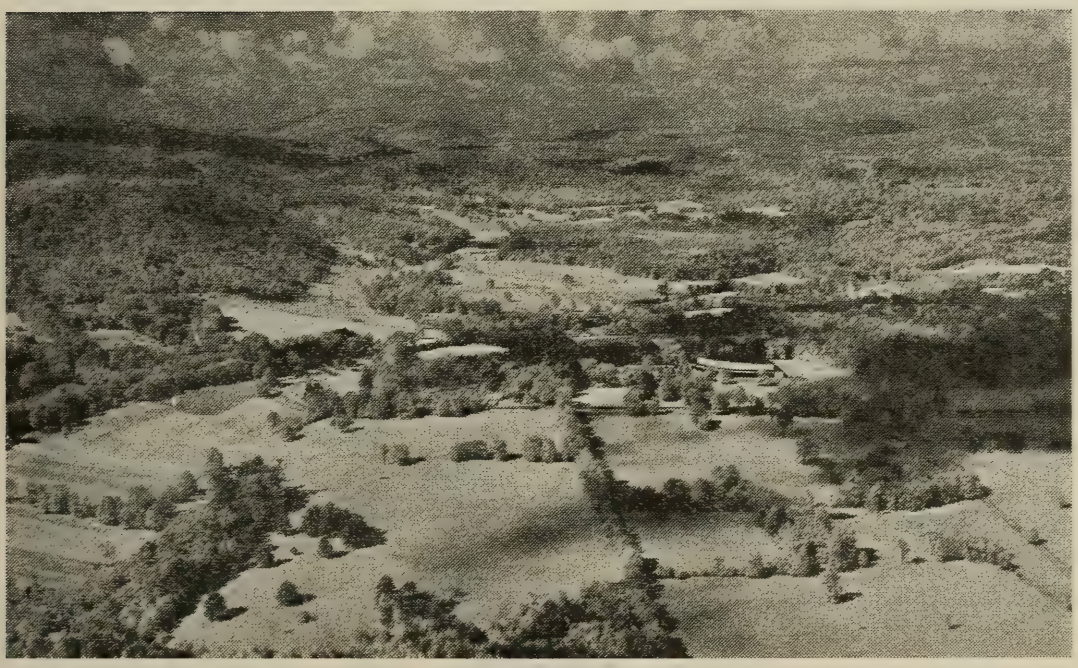
Are you not ashamed, O princes,
To cry aloud, to howl in a city that is stricken with your domestic broils?
Let not the oracles be proved true,
The oracles which ever lie.
The oracles have lied.
By whom was the king to be slain?
By my son.
The King was slain. Laius at the crossroads was slain,
Let not the oracles be proved true, the oracles which ever lie.

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The words "the cross-roads," repeated very softly by the people, strike terror in the King's heart. He remembers that long ago, he killed an old man at that very spot. Jocasta again urges him to beware, and to disregard the oracles. But he insists that the truth must come out.

Chorus

Trivium, trivium, trivium!

The crossroads! The crossroads!

Oedipus and Jocasta

Pavesco subito, Jocasta,
Pavesco, maxime pavesco.
Jocasta, Jocasta, audi: locuta es de trivio?
Ego senem cecidi, cum Corintho excederem,
Cecidi in trivio,
Cecidi, Jocasta, senem.
Pavor magnus in me inest.
Oracula mentiuntur, semper oracula mentiuntur,
Cave oracula quae mentiantur,
Domum cito redeamus.
Pavesco, maxime, subito, Jocasta,
Pavor magnus, Jocasta, in me inest.
Non est consulendum.
Oedipus, domum cito redeamus.
Cave oracula quae semper mentiantur.
Volo, consulere, consulendum est,

On a sudden I am afraid, Jocasta,
I am afraid with a great fear.
Jocasta, Jocasta, hearken; didst thou speak of the crossroads?
I slew an old man, when I was coming from Corinth,
I slew him at the crossroads, I slew an old man, Jocasta.
Always the oracles have lied;
Quickly let us return to our house.
I am afraid with a great fear; on a sudden I am afraid, Jocasta,
Jocasta, my wife, I am afraid.
For at the crossroads I slew an old man.
Consult not the oracle,
Oedipus, let us return with speed to our house.
Beware of the oracles which ever lie.
It is my will to consult the oracle; it must be done.

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Jocasta, volo videre pastorem.
Sceleris, superest spectator.
Sciam!

Jocasta, I would see the shepherd; he liveth yet, the witness of the crime.
Let me know!

SPEAKER

The trap the Gods have laid begins to work. The witness of the murder comes forth from the shadows. A messenger announces to Oedipus the death of Polybus and reveals to him that he was not his real son, but an adopted one. Jocasta now knows the truth. She tries to draw Oedipus back; she makes her escape. Oedipus thinks she is ashamed of being the wife of an upstart. This Oedipus, so proud of divining everything! He is in the snare, the only one that does not know it. The truth strikes him on the head. He falls, falls from his high estate.

Chorus

Adest omniscius pastor,
omniscius pastor et nuntius horribilis.

The shepherd who knoweth all is here and a messenger with dread tidings.

The Messenger and Chorus

Mortuus est Polybus.
Senex mortuus Polybus
Polybus non genitor Oedipodis:
A me ceperat Polybus, ego attuleram regi.
Verus non fuerat pater Oedipodis,
Falsus pater, per me!
Reppereram in monte puerum Oedipoda derelictum
Vulneratum pedes parvulum Oedipoda.
Attuleram pastori puerum Oedipoda.

Polybus is dead. Polybus was not the father of Oedipus.
From me Polybus took him; I brought him to the king.
A false father, through me he was his father.
I found Oedipus, a baby abandoned upon the mountain
His feet wounded with a thong,
I brought him to the shepherd.



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Chorus

Resciturus sum monstrum, monstrum resciscam.
Deo claro Oedipus natus est; deo et nympha
Montium in quibus repertus est.

I am soon to discover a wonder;
Oedipus is born of a God, of a great God and of the Nymph of the mountains whereon he was found.
Will you not find out the wonder, find it out?

The Shepherd

Oportebat tacere, nunquam loqui.
Sane, repperit parvulum Oedipoda.
A patre, a matre in monte derelictum, pedes laqueis foratum.
Utinam ne diceres; hoc semper, celandum inventum
esse in monte derelictum parvulum, parvum Oedipoda.
Oportebat tacere, nunquam loqui.

Silence was better, not speech,
Indeed, he found the child Oedipus
By his father and his mother abandoned on the hills, his feet pierced with the thong.
Would thou hadst not spoken, this should ever have been hidden,
That the child was found left alone on the mountain.

Oedipus, noticing Jocasta's emotion, suspects that she is ashamed because he may turn out to be of low birth. The Messenger and Shepherd, jointly, declare that he is the son of Laius and Jocasta. Realizing at last that he has committed parricide and incest, he collapses in despair.

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Oedipus

Nonne monstrum rescituri, quis Oedipus, genus
Oedipodis sciam?
Pudet Jocastam, fugit,
Pudet, pudet Oedipi exulis,
pudet Oedipodis generis.
Oedipodis genus, genus meum sciam.
Ego exulto.

Will you not find out the wonder; let me know the birth of Oedipus, the birth of my exile.
I, an exile, rejoice.
Jocasta is ashamed, she fleeth away; she is ashamed of Oedipus the exile,
She is ashamed of the birth of Oedipus.
Let me know of the birth of Oedipus
Let me know my birth.

The Shepherd and the Messenger

In monte reppertus est, a matre derelictus;
In montibus repperimus.
Laio Jocasta que natus!
Peremptor Laii parentis!
Natus Laio et Jocasta!
Coniux Jocastae parentis!
Utinam ne diceres, oportebat tacere nunquam dicere istud:
a Jocasta derelictum in monte reppertus est.

On the mountain he was found, left by his mother;
He is the son of Laius and Jocasta,
He is the slayer of Laius, his father!
The son of Laius and Jocasta;
Husband of Jocasta his mother.
Would that thou hadst not spoken. Silence had been better, never
To speak, never to speak, never to speak that word.

Oedipus

Natus sum quo nefastum est, concubui cui nefastum est,
cecidi quem nefastum est.
Lux facta est!

Against my father I have sinned: in my marriage I have sinned;
In my slaying I have sinned.
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SPEAKER

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The Messenger and the Chorus

Divum Jocastae caput mortuum!
Mulier in vestibulo comas lacerare.
Claustris occludere, fores exclamare.
Et Oedipus irrumpere et pulsare
Pulsare, ululare.

Jocasta the Queen is dead,
Women in the palace entrance tear their hair.
With bars they make fast the doors,
And Oedipus is bursting in, and beating on the doors with bitter crying.

Divum Jocastae caput mortuum!
Et ubi evellit claustra, suspensam mulierem omnes conspexerunt
Et Oedipus praeceps ruens illam exsolvebat, illam collacabat,
Et aurea avulsa fibula, oculos effodire;
Ater sanguis rigare.

Jocasta the Queen is dead,
And when they plucked the bars away, hanging there they saw the queen.
And Oedipus rushing headlong was loosing the cord, and laying her down; her, the queen was he laying on the ground,
And with a brooch plucked from her dress, he dug out his eyes,
The black blood was flowing.

Divum Jocastae caput mortuum!
Sanguis ater rigabat, prosiliebat;
Et Oedipus exclamare et sese detestare
Omnibus se ostendere
Beluam vult ostendere.
Aspicite fores, pandere,
Aspicite spectaculum omnium atrocissimum.

Jocasta, the Queen is dead.
The black blood was flowing
And Oedipus crying aloud and cursing himself
To all he showed himself . . . it is his will to show this horror.
Behold the doors, see, they are opening, behold a sight of all sights most horrible.

Divum Jocastae caput mortuum!
Ecce! Regem Oedipoda: foedissimum monstrum monstrat,
foedissimam beluam.
Ellum regem occaetum! Rex parricida miser Oedipus
Oedipus carminum coniector.
Adest, adest! Ellum! Regem Oedipoda!

Jocasta, the Queen is dead.
Lo! Oedipus the King; he showeth a monstrous thing most foul, a portent horrible.
Behold the King with blinded eyes! Oedipus the King ill-starred, the slayer of his father, Oedipus the King, ill-starred, the reader of riddles.
Lo, he is here, Oedipus the King!

Lo, Oedipus the King; the King with blinded eyes,
The slayer of his father, Oedipus the King, ill-starred, the reader of riddles.

Vale Oedipus! Te amabam, te miseror
Te amabam, te miseror.
Miser Oedipus, oculos tuos deploro.
Vale, miser Oedipus noster.
Te amabam, Oedipus,
Tibi valedico.

Oedipus, farewell. Thou wast dear to me; I pity thee,
O unhappy one; Thou wast dear to me, I pity thee.
Hapless Oedipus, for thine eyes I weep,
Farewell, Oedipus;
Thou wast dear to me, Oedipus.
I bid thee farewell.

Philip Hale, on the occasion of the first performance of "Oedipus Rex" at these concerts (February 24, 1927), concludes an interesting account of the Oedipus legend with the following remarks about the chorus in the time of Sophocles:

"We know that the chorus in the time of Sophocles numbered fifteen; that the *choragus,* a rich citizen, was obliged to look after the welfare of the members during rehearsals and to provide them with food to strengthen their voices; that in the play the chorus was preceded by a band of flute-players; that, while Aeschylus was famous as a stage manager and impresario, Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Oedipus; but who knows the precise nature of the music that accompanied the first performance of 'Oedipus Rex'?

"That most accomplished artist, the Emperor Nero, 'ceased not to come ever and anon abroade to showe his skill in open place. . . . He sung, moreover, disguised, Tragedies of the worthies and gods. . . . Among the rest he chanted the tale . . . of Orestes who killed his own Mother; of Oedipus that plucked out his own eyes, and of Hercules enraged.' So says Suetonius through the mouth of Philemon Holland."

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ENTR'ACTE

"OEDIPUS REX"

By IGOR STRAVINSKY

(Quoted from Stravinsky's Autobiography as published in English translation by Simon & Schuster, 1936)

As soon as my *Sérénade** was finished I felt the necessity for undertaking something big. I had in mind an opera or an oratorio on some universally familiar subject. My idea was that in that way I could concentrate the whole attention of the audience, undistracted by the story, on the music itself, which would thus become both word and action.

With my thoughts full of this project, I started for Venice. My last stopping-place was Genoa, and there I happened to find in a bookseller's a volume by Joergensen on St. Francis of Assisi of which I had already heard. In reading it I was struck by a passage which confirmed one of my most deep-rooted convictions. It is common knowledge that the familiar speech of the saint was Provençal, but that on solemn occasions, such as prayer, he used French. I have always considered that a special language, and not that of current converse, was required for subjects touching on the sublime. That is why I was trying to discover what language would be most appropriate for my projected work, and why I finally selected Latin. The choice had the great advantage of giving me a medium not dead, but turned to stone and so monumentalized as to have become immune from all risk of vulgarization.

For two months I was in constant touch with Cocteau. He was delighted with my idea, and set to work at once. We were in complete agreement in choosing "Oedipus Rex" as the subject. We kept our plans secret, wishing to give Diaghilev a surprise for the twentieth anniversary of his theatrical activities, which was to be celebrated in the spring of 1927.

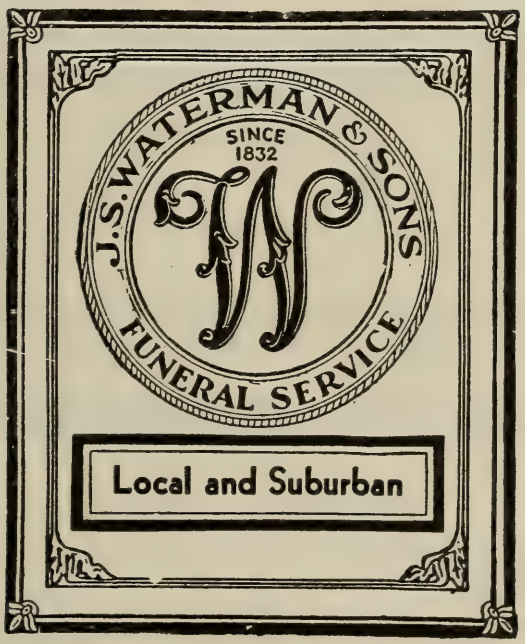
At the opening of the New Year I received from Cocteau the first part of his final version of "Oedipus" in the Latin translation of Jean Daniélou. I had been impatiently awaiting it for months, as I was eager to start work. All my expectations from Cocteau were fully justified. I could not have wished for a more perfect text, or one that better suited my requirements.

The knowledge of Latin, which I had acquired at school, but neglected, alas! for many years, began to revive as I plunged into the

* Sérénade in A, for Piano Solo.

libretto, and, with the help of the French version, I rapidly familiarized myself with it. As I had fully anticipated, the events and characters of the great tragedy came to life wonderfully in this language, and, thanks to it, assumed a statuesque plasticity and a stately bearing entirely in keeping with the majesty of the ancient legend.

During the rest of the summer and the following autumn and winter, I hardly stirred from home, being entirely absorbed by my work on "Oedipus." The more deeply I went into the matter the more I was confronted by the problem of style *(tenue)* in all its seriousness. I am not here using the word "style" in its narrow sense, but am giving it a larger significance, a much greater range. Just as Latin, no longer being a language in everyday use, imposed a certain style on me, so the language of the music itself imposed a certain convention which would be able to keep it within strict bounds and prevent it from overstepping them and wandering into byways, in accordance with those whims of the author which are often so perilous. I had subjected myself to this restraint when I selected a form of language bearing the tradition of ages, a language which may be called homologous. The need for restriction, for deliberately submitting to a style, has its source in the very depths of our nature,



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and is found not only in matters of art, but in every conscious manifestation of human activity. It is the need for order without which nothing can be achieved, and upon the disappearance of which everything disintegrates. Now all order demands restraint. But one would be wrong to regard that as any impediment to liberty. On the contrary, the style, the restraint, contribute to its development, and only prevent liberty from degenerating into license. At the same time, in borrowing a form already established and consecrated, the creative artist is not in the least restricting the manifestation of his personality. On the contrary, it is more detached, and stands out better when it moves within the definite limits of a convention. This it was that induced me to use the anodyne and impersonal formulas of a remote period and to apply them largely in my opera-oratorio, "Oedipus," to the austere and solemn character to which they specially lent themselves.

I finished the score on March 14, 1927. As I have already said, we had decided with Cocteau that it should be heard in Paris for the first time, among Diaghilev's productions on the occasion of the twentieth anniversary of his theatrical activity, which occurred that spring. We, his friends, wished to commemorate the rare event in the annals of the theatre of an undertaking of a purely artistic nature,

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without the least hope of material gain, which had been able to continue for so many years and to survive so many trials, including the World War, and had, moreover, continued solely owing to the indomitable energy, the persistent tenacity, of one man passionately devoted to his work. We wanted to give him a surprise, and were able to keep our secret to the last moment, which would have been impossible in the case of a ballet, for which Diaghilev's participation would have been necessary from the first. As we were too short both of time and funds to present "Oedipus Rex" in a stage setting, it was decided to give it in concert form. And even that entailed so large an outlay for soloists, choruses, and orchestra that we could never have met it if Princess Edmond de Polignac had not once more come to our assistance.

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Next week the Orchestra will give concerts in New Brunswick, New York and Brooklyn. The next regular pair of concerts will take place on April 12 and April 13.

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 12, *at* 2:30 *o'clock*

SATURDAY EVENING, APRIL 13, *at* 8:15 *o'clock*

BERLIOZ.....Overture to "Benvenuto Cellini"

SIBELIUS.....Symphony No. 4 in A minor, *Op.* 63

I. Tempo molto moderato quasi adagio
II. Allegro molto vivace
III. Il tempo largo
IV. Allegro

INTERMISSION

SCHUBERT....."Unfinished" Symphony in B minor

I. Allegro moderato
II. Andante con moto

STRAUSS.....'Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner – in Rondo Form," *Op.* 28

This programme will end about 4:25 on Friday Afternoon, 10:10 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Exhibition of New England Photography

An exhibition of photographs from several New England camera clubs may be seen in the First Balcony Gallery in addition to music, pictures and autographs of the composers on these programmes. There follows a list of the titles and photographers arranged according to the clubs represented:

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Camera Associates Boston City Club

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Frank R. Heustis	DUXBURY MEETING HOUSE
Herbert W. Jackson	CHINESE JUNK
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George H. Kelley	BAR HARBOR
Hermann C. Lythgoe	"PARSIFAL," ACT II, SCENE I
Phileas A. Racicot	ON THE MALL
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The two Wingaershaek pictures, taken at substantially the same time, are hung in juxtaposition. In each case the clouds were added from cloud negatives at the time of printing.

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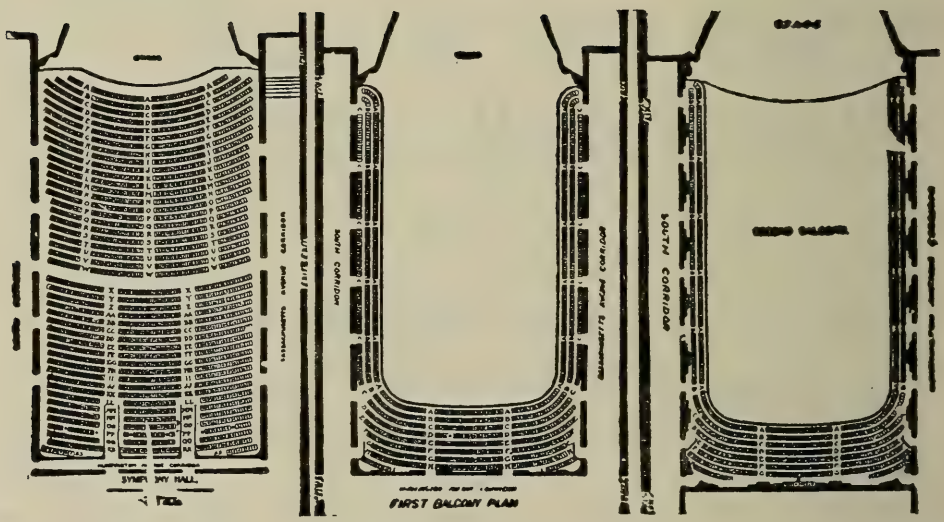
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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BEAUTY BALCONY—ANNEX

OVERTURE TO "BENVENUTO CELLINI," *Op.* 23

By HECTOR BERLIOZ

Born at La Côte Saint-André, December 11, 1803; died at Paris, March 8, 1869

The opera "Benvenuto Cellini" was first performed at the *Opéra* in Paris, September 10, 1838. The most recent performance of the Overture at the Friday and Saturday concerts of this Orchestra was on October 7, 1927.

The orchestration of the Overture requires two flutes and piccolo, two oboes, two clarinets and bass clarinet, four bassoons, four horns, four trumpets, two cornets, three trombones and tuba, timpani, bass drum, cymbals, triangle and strings.

THE opera "Benvenuto Cellini" was the fulfillment of a special ambition of Berlioz. To him a pronounced success at the *Opéra* in Paris was a very vital matter. Much in need of the assurance of an official position with a fixed income, he never received more than scant or grudging favor from the *Conservatoire,* while at the *Opéra,* where a reasonable recognition would have solved his financial harassment once and for all, he invariably met with veiled hostility or evasion. For this reason Berlioz had to go on earning his living as a feuilletonist, violently disliking the routine which kept him from his creative thoughts. Forced to arrange his own concerts if his music were to be heard, he would engage battalions of players, and as often

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" . . . the appeal of symphonic music is extending into the length and breadth of the land . . . People are playing together because they derive satisfaction from doing so . . . People are listening to symphonic music because it brings them a message, a varying one to be sure, but nevertheless one of lasting value."

It is stimulating to the supporting Friends of the Orchestra to have this impartial commendation of the fruit of their efforts.

Reginald C. Foster,
Chairman, Friends of the
Boston Symphony Orchestra.

as not find himself bankrupt when the affair was over. These were the reasons why such a venture as "Benvenuto Cellini" was of extreme importance to him. The plans and the completion of the score occupied three years of his life.

"The strange career of 'Benvenuto Cellini,' " he wrote in his memoirs, "had made such an impression on me that I stupidly concluded that it would be both dramatic and interesting to other people. I, therefore, asked Léon de Wailly and Auguste Barbier to write me a libretto on it. I must own that even our friends thought it had not the elements essential to success, but it pleased me, and even now I cannot see that it is inferior to many others that are played daily."

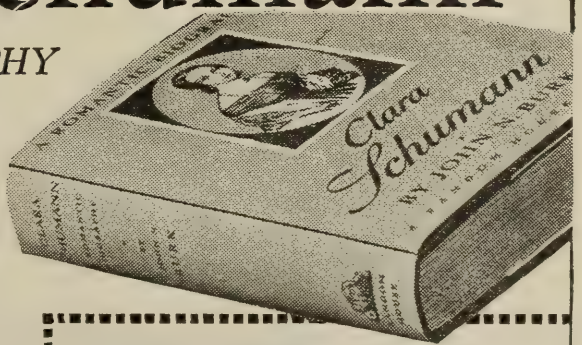
Berlioz had hit upon a subject which was to be used by many for operatic purposes in succeeding years. But neither its first audiences nor the opinion of posterity has confirmed this effort of his librettists as successful. It concerns an imaginary love affair in the life of the medieval goldsmith. Cellini, while occupied with his statue of Perseus, falls in love with Teresa, the daughter of Balducci, treasurer to the Pope. Teresa being promised to another by her father, Cellini plots to elope with her and attends the Roman Carnival in disguise as part of his scheme. Before the dénouement, he has stabbed an opponent and barely escaped death himself.

Just published! By the program annotator of The Boston Symphony Orchestra

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Berlioz by his own account met with a persistent indifference from those in charge of the *Opéra,* which resulted in interminable rehearsals, a halting production, and the failure of the opera. "Duponchel was then Director of the *Opéra,*" writes Berlioz. "He looked upon me as a kind of lunatic whose music could be nothing but a tissue of extravagances. . . . He went about everywhere saying that he was getting up this opera not for the sake of the music, which he knew must be absurd, but because of the book, which he thought charming." Apparently Duponchel tried to make up the expense of preparation by economy in the scenery, which was shabby and faded. Habeneck, the conductor at the *Opéra,* was, according to the composer, quite incapable of understanding the music and openly resentful of his none too tactful suggestions. Within the ranks of the orchestra, some were enthusiastic about the score, others hostile and obstructive.

"The Overture received exaggerated applause," according to Berlioz, describing its first performance, "and the rest was hissed with admirable energy and unanimity." Favorable reviews on the part of the critics failed to save the day. After three performances with an increasing number of empty seats at each, "Benvenuto" was shelved. In later years it was mounted in Weimar, London, and elsewhere. It was not until 1913 that a revival of the opera was brought about in Paris at the *Théâtre des Champs-Élysées.*

COAT SUCCESSES

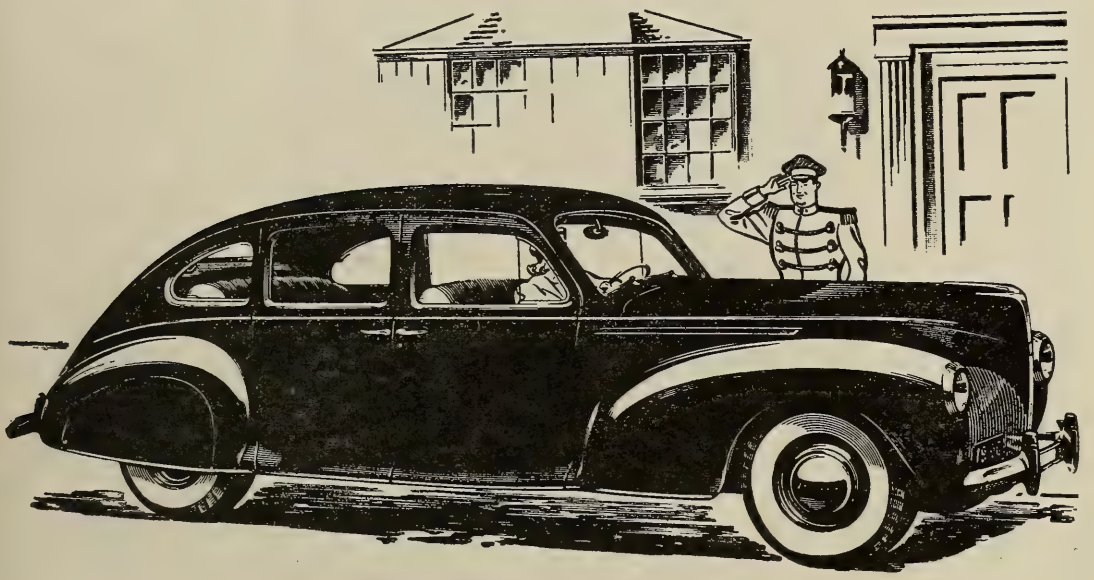
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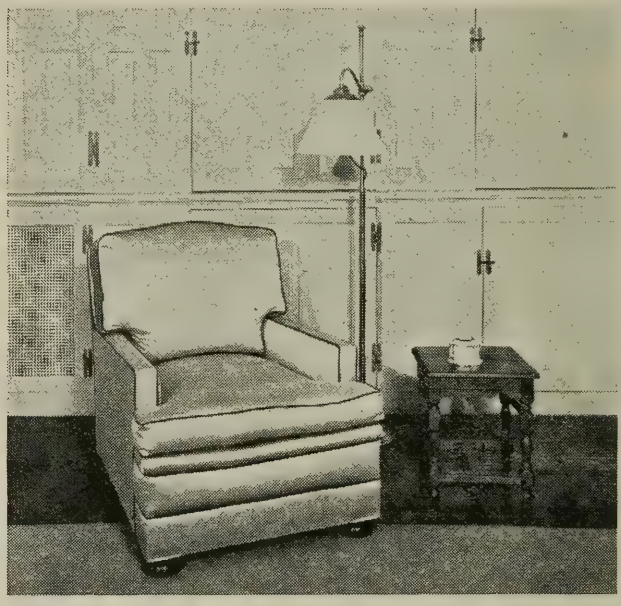
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The following analysis was made by Felix Borowski, editor of the programme notes of the Chicago Orchestra:

"The overture opens with twenty-two measures of *Allegro deciso con impeto,* G major, 2-2 time. There is a pause, following which the *tempo* changes to *Larghetto,* 3-4 time, in which appears a *pizzicato* passage in the basses, taken from the air *'A tous péchés pleine indulgence'* (third act). The wood wind almost immediately bring forward a new idea, which also appears in the opera itself as the Harlequin's air in the carnival scene. The strings take up the theme. There are suggestions of the opening subject of the *Larghetto* in the wood wind, followed by a return of the Harlequin theme, leading into the main movement, *Allegro deciso con impeto.* The principal subject of this appears in the wood wind over a syncopated accompaniment in the strings. A transitional passage, *ff,* for full orchestra leads to a second theme in D major, given to the flutes, oboes and clarinets, and later taken up by the first violins and violas in octaves.

"There now follows elaborate development of the preceding material. The theme which opened the overture returns, *ff,* and there is some working out in the trombones of a figure of six notes, which appeared previously in the violoncellos. A *crescendo* leads to a vigorous section, in which the brass vociferate, *ff,* the theme of the *Larghetto* against a running figure in the strings, in itself drawn from the transitional passage of the earlier portion of the work. There is a pause before the conclusion of the overture, followed by a last presentation of the *Larghetto* theme."

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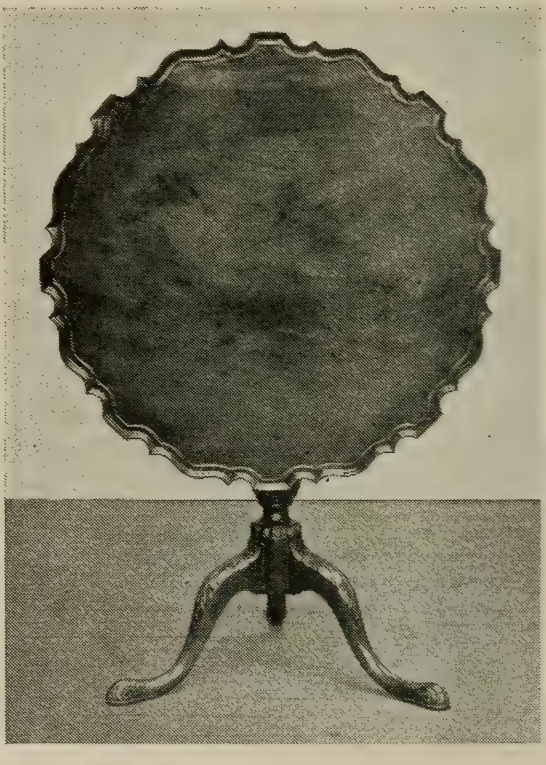
By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

This symphony, completed in 1911, was first performed at Helsinki on April 3 of that year, under the composer's direction, and again led by him at the Birmingham Festival in England, October 1, 1912. The first performance in the United States was at a concert of the New York Symphony Society, Walter Damrosch, conductor, March 2, 1913. The first performance in Boston was at a Boston Symphony concert under Dr. Muck's direction, October 24, 1913. There were later performances November 13, 1914, and November 2, 1917, and by Dr. Koussevitzky November 6, 1931, and December 16, 1932.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, glockenspiel (in the finale), and strings. It is dedicated to Eero Järnefelt.

AN INCIDENT in the life of Sibelius in 1907, related by himself, is a clear indication of a marked turning point in his career as artist at that time. Gustav Mahler then came to Helsinki to fulfill an engagement as conductor. Mahler was at the height of his career — if not generally accepted as a musical Messiah, at least a spectacular figure, as conductor and as composer, before the world. Sibelius was a recluse in a country beyond the musical paths, who had attracted



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favorable attention here and there. Mahler, disinclined toward social activities, was glad to be alone with Sibelius. The two men were drawn to each other. They took walks together, and "discussed all the great questions of music thoroughly." They were congenial, for both were serious-minded, idealistic, introspective with a vein of pessimism, and in their musical expression intensely personal. The similarity ended there. In one important respect they found their views diametrically opposite. "When our conversation touched on the essence of the symphony," Sibelius has written for the biography by Karl Ekman, "I said that I admired its severity and style and the profound logic that created an inner connection between all the motifs. This was the experience I had come to in composing. Mahler's opinion was just the reverse: 'No, the symphony must be like the World. It must embrace everything.' "

Sibelius' musical thinking was moving with drastic insistence toward the barest essential clarity both of form and orchestration. At the very same time, European composers were stretching toward an unprecedented extravagance in picturization, in orchestral and structural magnitude. The years 1909, 1910, and the opening of 1911, the years which brought forth from Sibelius his Fourth Symphony, were also those of Mahler's "Symphony of a Thousand" (No. 8), of



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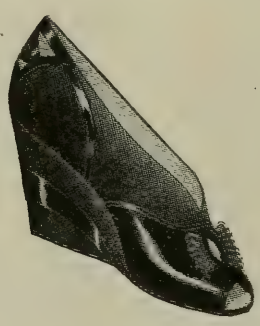
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Strauss' "Elektra" and *"Der Rosenkavalier,"* of Debussy's *"Images,"* Ravel's *"Daphnis et Chloé,"* Schmitt's *"Salomé,"* Scriabin's "Prometheus," and Stravinsky's *"Oiseau de Feu."* Sibelius, the most solitary of composers, was unaffected by this orchestral luxuriance, although he did listen to contemporary music with interest and in other ways was unmistakably influenced by it. His Third Symphony, written in 1907, showed emotional moderation as compared with the First and Second, rather than any notable change in style. The string quartet of 1909 he called *"Voces Intimae,"* as if, secluded in reflection, urged toward some transformation, he were listening to tentative voices within himself.

In the spring and summer of 1910, he worked continuously at the shaping of another symphony. He kept in partial retirement at Jarvenpäa and Oslo, into October. The oncoming winter made exactions upon his time. When he made a German visit in late October, and a concert tour of central Europe in February, 1911, his sketches went with him. His friends saw him in the daily round, and he could even turn to other works, of a more relaxed and inconsequential sort. Letters showed that his symphony was his deepest concern. His country was aroused by another inroad upon its freedom on the part of the Russian monarchy, an act of the Duma which aimed at nothing less than national obliteration: *"Finis Finlandiae."* Ten


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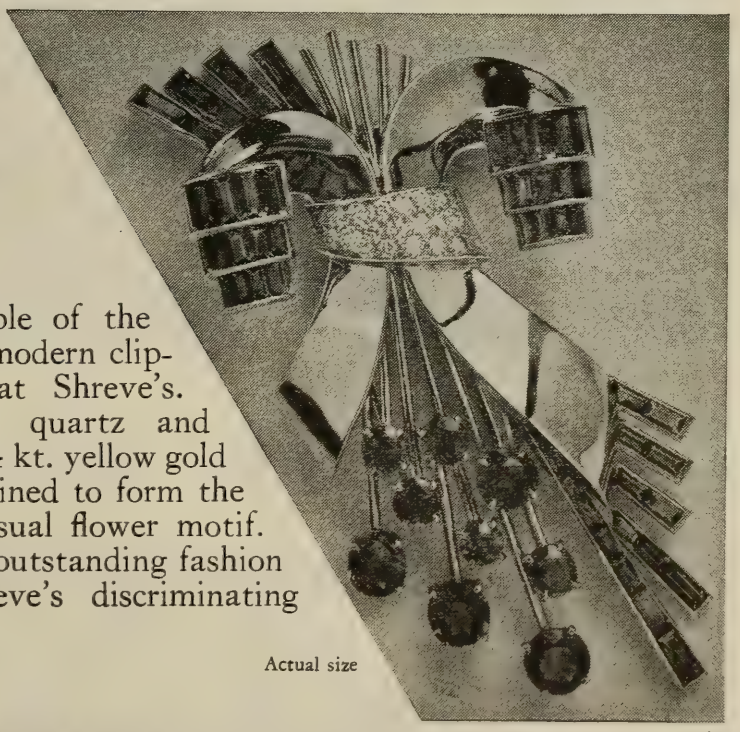
47 Temple Place and Wellesley Sq. **THAYER McNEIL**

years before, he would have thrown his lot into the general agitation, written music of flaming revolt. Now his instincts as artist were all directed toward something else than this expenditure of futile energy. "Politics as such have never interested me," he wrote at the time. "That is to say—all empty talk on political questions, all amateurish poking into politics I have always hated. I have tried to make my contribution in another way." That "contribution" could not have been directly touched by outward events. The composer was entirely alone with his music. Thematic germs, which bore the face of altered intervals, were integrating, with a "profound logic" of growth and a new freedom of tonality, into a symphony radically different, in certain respects, from those which had preceded, and more daring, too, than those which were to follow. Sibelius, who has never talked volubly of his music, yet gave intimations that he was finding the just articulation of his new speech only through struggle and intensive effort. "The symphony," at last wrote the self-critical composer in a letter of December, 1910, "is breaking forth in sunshine and strength."

He conducted its first performance at Helsinki, together with four other unheard works: the tone poems "Dryad" and "Night Ride and

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Sunrise," the "In Memoriam," and the "Canzonetta" for String Orchestra. The Fourth Symphony was received in general perplexity by the audiences of Finland, nor did the audiences see the light at later performances in England, on the continent, and in America. A fairly general bewilderment of public and critics as well was pierced by clear discernment on the part of a few musicians, a perception of true mastery in a work which may yet have been perplexing in detail. William J. Henderson, for example, wrote, after the first New York performance: "The symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvelously pure and transparent, and above all, the work has much to say. . . . The work ought to grow in public favor. It is powerfully individual; it has the grip of large thought expressed in a vigorously personal idiom; it has nobility of style, and it paints moods in deep-toned colors." These statements stood out in contrast to the *Tribune,* which decided that Sibelius had proved himself a "cubist" in music, or the

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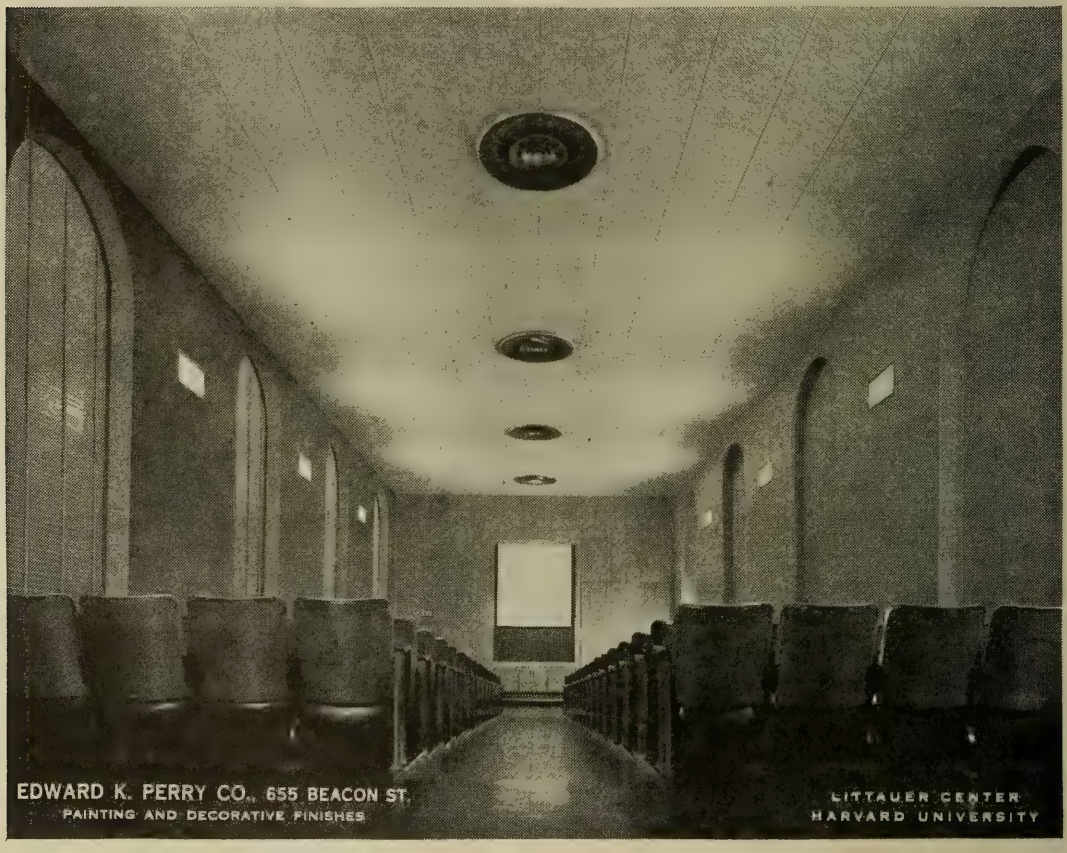
Evening Post, which called the symphony "as inconsequential as the ravings of a drunken man."*

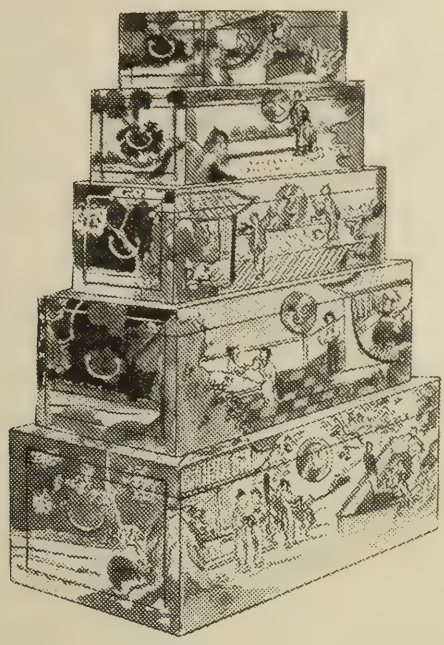
The composer, who would not have been so unreasonable as to expect an immediate and widespread apprehension of his unaccustomed music, took pleasure in the sympathetic response to it of individuals. He wrote to his friend Rosa Newmarch (May 2, 1911) after the first performances in Helsinki: "My Fourth Symphony is finished. It has twice been heard at concerts in Helsinki. Although the work is by no means a concert item, it has brought me many friends. It stands out as a protest against the compositions of today. Nothing, *absolutely nothing* of the circus about it!"

A world accustomed to the most ample and padded scores, and

* Ernest Newman relates this amusing anecdote about the early fortunes of the Symphony in England (*Sunday Times,* August 29, 1937):

"In 1912, No. 4 was rather a tough nut for the English public to crack, partly because of its drastic concision, partly because of its purely Finnish and Sibelian mentality. I remember that at one of the Birmingham rehearsals of the work a man whom I did not know seated himself beside me and looked curiously at my score, apparently in the hope that the evidence of his eyes might help to supply the understanding that had escaped him on the evidence of his ears alone. When the rehearsal was over he said to me, 'Queer stuff, isn't it?' I tried to point out to him that his difficulty, which I was sure would only be a temporary one, was that this music came from a different national- and culture-heredity from ours: 'It comes from Finland,' I explained. 'Ah!' he said, with the air of one on whom the light has dawned. 'That's it! ah coom from Halifax myself.' Since that epoch, thanks entirely to Sibelius, the distance separating Halifax from Helsingfors has been appreciably diminished."





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in any case not disposed to symphonic lines at all, would have been certain to reject this rigorously concise symphony. What really mystified its first audiences was its unaccustomed modal idiom. Sibelius had evidently felt the need for departure from the diatonic simplicity which was the basis of his first three symphonies. His admission of particular interest in Debussy's "Nocturnes" at a London concert of 1909 is but a chance indication of his preoccupation with the whole tone scale. He also must have cogitated the old church modes, for the Lydian mode is the undoubted basis of the Fourth Symphony. He gives a hint of this in a communication to Karl Ekman about his impressions of the year 1911: "I came to the conclusion that many present-day composers, in their endeavor to preserve their place in the public eye, constantly to produce something novel and sensational, had lost the power of composing anything living based on the old ecclesiastical scales; this, I thought, was reserved for me and others, who could live in greater peace." This is one of the many revealing remarks of Sibelius in Ekman's invaluable book. The composer would have been quite incapable of casually adopting some new method and glibly turning forth some startlingly "different" composition. He had to make the system intimately and completely his own, think naturally in its terms, and write each single note as



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There are many others who share this view and whose names we should like to include in this list, but who have not yet enrolled as Friends of the Orchestra for the current season. A cheque made out to Boston Symphony Orchestra and mailed to the Treasurer, No. 6 Beacon Street, Boston, or to Symphony Hall, constitutes enrollment without further formality. We need the continued support of former Friends and we need the help of additional new members.

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if it belonged with absolute inevitability in its place.* The wonder is that he was able to accomplish this gestation in the space of two or three years. It required many more for Debussy to make his scale completely his own, as if second thought. Sibelius' audiences naturally did not feel this inevitability. Dissonances such as would have been found acceptable in some dreamy evocation of Debussy, or in expressing some dramatic point of conflict in a tone poem otherwise built of customary confluences, were found appalling when they occurred in the uncompromising light of pithy symphonic structure, and with consistency through the entire score. The constantly recurring augmented fourth, an interval harsh and gaunt to an unreceptive ear, alienated many people. It seemed to them that the composer was being deliberately wayward and obscure.

Sibelius, who through his life has sought and welcomed the warmth of an individual or a general sympathy and understanding of his music, had learned at this time that while intelligent criticism was more than agreeable, unintelligent criticism was no cause for heartburn. "I am now fairly immune to vulgar attacks," he had written in a letter of 1909. "They are generally stupid and my anger does

* Pupils of Sibelius in composition have recalled this characteristic maxim, which was the first he held up to them: "No dead notes — every note must live!"

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not last long. Bad critiques actually have a refreshing influence on me. Almost humorous.—I am really like old violins that sound better, the more mended holes they have." He was surprised when, conducting the symphony in several English industrial towns in 1912, he found an unmistakable enthusiastic response. He was not too disturbed when, at Gothenburg, the symphony "was actually received with hoots." He wrote again to Rosa Newmarch after this tour: "Many artists, including Busoni, have spoken enthusiastically about the Fourth Symphony. It gives me great joy that you too think well of the work. . . . Inwardly I grow stronger and my ideas clearer day by day."

The dark and suggestive coloring of the symphony at once mystified and piqued the romantically minded listeners of 1912. They found strange and enigmatic its mood, which gathers in intensity as if moving toward the broad proclamation of his earlier style, only to subside before reaching any sonorous climax. Sibelius had dedicated the symphony to Eero Järnefelt, and it was with his friend that he had, in 1909, made a journey to a wild and favorite spot, the Koli hills in Carelia. A certain well-intentioned critic of Finland put two and two together and forthwith connected each movement of the symphony with a particular aspect of that landscape. Sibelius made

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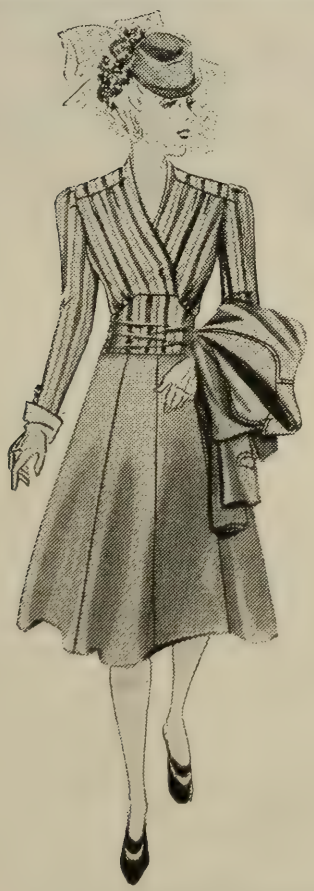
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an indignant denial of any literal description whatsoever in his symphony.

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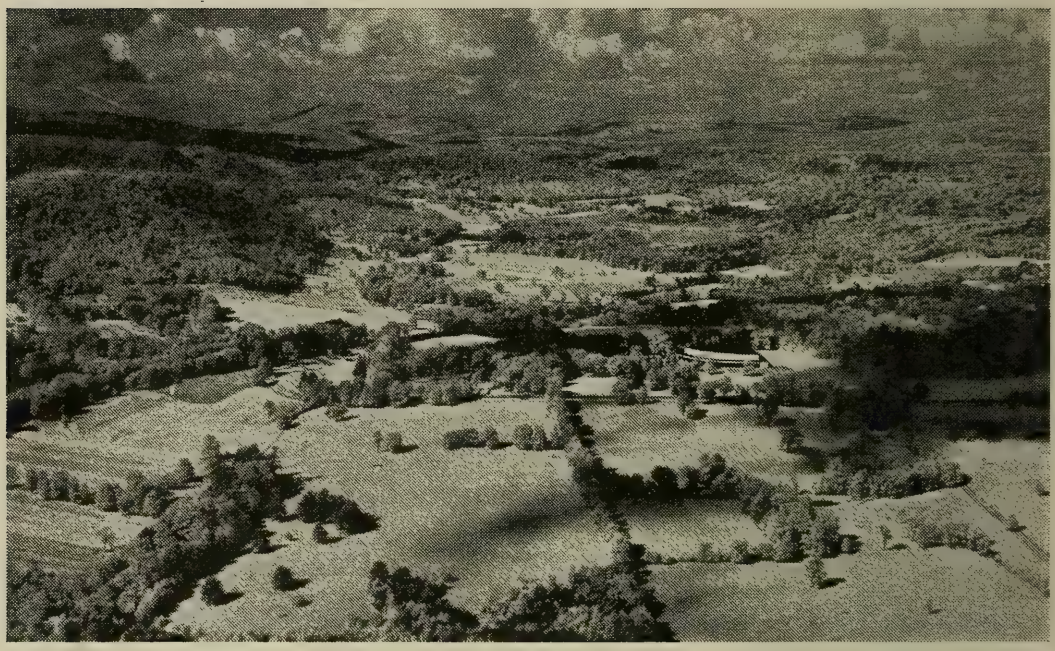
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indefinable poetry of music is not served by the imposition of quasi-poetic lines.

Apart from detailed consideration of the Fourth Symphony, it is interesting to read Ekman's description of the trip by the two friends Sibelius and Eero Järnefelt to Koli in the autumn of 1909. The following paragraph from a letter written by Sibelius shortly afterwards indicates that the symphony was first taking shape in his thoughts: "I have great plans. I think you will soon be able to convince yourself that my art will gradually seem convincing and 'cheerful.' I have suffered and learnt much."

The expedition is described as follows:

"Early in October 1909 Sibelius set off with his brother-in-law Eero Järnefelt on a trip to the Koli hills in Carelia, on the western shore of lake Pielisjärvi — to the same district that he had once visited, seventeen years ago, as a bridegroom. Järnefelt had been to Koli before during the days of sound and joy of national romanticism, but to Sibelius Koli was something new.

"The whole journey took a week, the stay on the Koli peninsula, where they arrived by water late at night, lasted twenty-four hours, and their stay on the hills themselves only occupied a couple of

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hours, but it proved an unforgettable experience. While Eero Järnefelt worked at his easel, Jean Sibelius stood patiently beside him, smoked a cigar — in spite of doctor's orders! — and thoroughly enjoyed the magnificent view. It was a wonderful day. The wind sang, it was bitterly cold. At one moment the sun would shine on the two artists with a cold sparkling light, the next they were exposed to hailstorms and strong gusts of wind. Wherever they turned their gaze, they found inspiring impressions: autumnal Pielisjärvi with its bluish-grey waves, whose turbulent play was enlivened from time to time by a splash of sunshine, the cold, white cliffs, the scarred landscape round the hill, the view towards the Russian frontier across a limitless sea of forest, finally the wild vegetation in their rambles in the gloaming, while descending to the little lake of Herajärvi in the south-west, across the moonlit waves of which the travellers had themselves rowed in order to make for the nearest railway station on the opposite shore.

"Jean Sibelius, the worshipper of nature, was the richer by a great experience. His experiences on the trip deeply affected the continued process of spiritual change, under the power of which he was still living. They gave his creative spirit fruitful impulses in its unceasing pursuit of fresh beauties, of clearness and perfection."

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Sibelius, composing his Fourth Symphony, seems to have been urged toward condensation, compactness, the reduction of his musical thoughts to their barest essentials, as if by this means each single note might become vital to the organism. The measures of tension are less suspensive, less anticipatory than those of the First and Second Symphonies, nor do they lead to release in broad and expansive melody. Nor is there, except in brief glimpses, the easy flowing lyricism which is to be found in the Third. He seems deliberately to have put behind him all upholstery of rich chords, all devices of color which woo the ear by sensuous appeal. The themes are invariably fragmentary, taking always different shapes, welded into continuity by the composer's entire absorption in his task. There is clash of melodic line, of harmony, of tonality, but a sense always of certainty and conviction. When early, puzzled commentators called this symphony groping and experimental, they could have said nothing which was farther from the truth. On almost every page it is a music of spare lines, and of power and direction. The study of it gives an increased sense of inevitability.

What makes this symphony of a piece is that quality which unifies any important work of art — a singleness of intention; a clear method engendered by the subject in hand, and by the mood of the moment. Nothing binds it more obviously than its modality. Where a Debussy would work his special scale into captivating chord chains, Sibelius divulges his harmonic scheme mostly in the successive intervals of an open and linear music.

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The first movement is the only one which directly complies with formal tradition. The sonata form is followed clearly, but with the greatest conciseness. The movement is only 114 measures in length, and would be the shortest of all were it not for its slow tempo. It begins in the low strings with four notes, having the characteristic compass of the augmented fourth. From this, the solo 'cello develops a wider theme, in the compass of a seventh. The music gathers tension and sonority until, after sombre and threatening chords from the brass, a more definite theme, characteristically syncopated, is proclaimed in F-sharp major by the high strings. The very brief development makes use of the themes disclosed by setting them against a driving tremolo string figure. In the recapitulation, likewise brief, the music subsides at last with the repeated sliding fall of a halftone, a trait which is to be used again and with an even more haunting effect at the end of the slow movement.

The second movement is in a rapid and lilting triple measure which might be almost conventional in effect were it not for the persistence of unaccustomed intervals. The oboe first takes the melody. Then, as the rhythm changes to a duple dactylic measure, the strings take the entire burden. The earlier rhythm and theme is shortly reestablished. The music is almost light and carefree in character, until the tempo becomes twice as slow and the mood more serious and deliberate.

The slow movement is composed of two alternating constituents, the first a rising figure disclosed by the flute in dialogue with other wood-wind instruments and reminiscent of the first movement; the second, a long-breathed and passionate theme. This theme could properly be called the only one in this symphony of fragments which has a long and rounded contour. It does not at once attain full statement, but is first hinted in two measures from the horn quartet, and presently more clearly suggested by the strings. Each recurrence gives the theme a longer span, the 'cello at length singing it against string tremolos. The melody is heard in its fullness only when played by the entire strings at the climax of the movement.

The finale is by far the longest and most developed of the four movements. Again it consists of a succession of short themes laid forth one after another, each seeming to grow from the last. The movement is more fully scored, attaining a climax of sonority with bell notes and long chords over rushing string scales. It can be said of this movement, even more than of its predecessors, that it is built of many small pieces, each so integral as to lose its point if an attempt were made to isolate it from the context. Like each of the foregoing movements, this one ends quietly, now in an oft repeated A of the strings. The voice of the symphony keeps its poignancy and sombre color in subsidence. It becomes mystic and provocative.



SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822, and first performed thirty-eight years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

The most recent performances at the Friday and Saturday series of the Boston Symphony Orchestra was on December 27, 1935.

The orchestration follows: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

THE world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, is but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a third movement that what he had written was no typical symphonic opening movement and

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contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression — a thing of beauty and completeness in itself. The Schubert that wrote the "Unfinished" Symphony was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. Professor Tovey finds the theme projected for the scherzo "magnificent," but is distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considers entirely unworthy of such a premise. There are others who can imagine no scherzo and finale whatever as properly belonging to the symphony in the state in which Schubert seems deliberately to have left it. However, these futile speculations may be left to those who have tried to uncover in Schubert's uneventful life some unexpected source of inspiration for the symphony. Was Schubert under the spell of a visit to his idol, Beethoven, which he may (or may not) have made in that very year? Or was there some secret love affair? These questions may remain with the romancers, literary and dramatic, who, with little historical data to embarrass them, have been able to give their imagination the fullest play.

~

The bare facts of Schubert's "Unfinished" Symphony are soon told.

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He wrote it for the Music Society of Gratz in 1822, in acknowledgment for having been voted an honorary member of the Society. He gave the manuscript to Anselm Hüttenbrenner, the director of the Society and, so far as records show, neither spoke nor thought about it again. Anselm who, like his brother Joseph, had done much to promote a recognition of Schubert, and attempted (unsuccessfully) to produce his friend's latest opera "Alfonso and Estrella" at Gratz in this year, seems to have done nothing at all about the symphony. It lay stuffed away and unregarded among his papers for many years, whence it might well have been lost and never known to the world. In 1865, in his old age, and thirty-seven years after Schubert's death, he delivered it to Johann Herbeck for performance by the "Friends of Music Society" in Vienna, December 17, 1865.

"The autograph manuscript, now in the possession of the *Gesellschaft der Musikfreunde,* Vienna," wrote Sir George Grove in 1907, "is on oblong paper, freely but very neatly written, with great grace in the writing, and with but rare corrections. The first page is dated 'Vienna, October 30, 1822.' This was no doubt the day on which Schubert began to write, and judging from the dates marked on his other symphonies, the two movements probably occupied him no more than a week or ten days to put on paper. For the *Scherzo* he made considerable sketches, which are also preserved in the library of the *Gesellschaft,* but they do not seem to have satisfied the composer and were never completed."

~

Schubert composed symphonies fluently from his schooldays until the age of twenty-one, when (in 1818) he wrote his Sixth. Like those which preceded it, the Sixth was on the whole complacent and conventional in pattern. Like the Fifth, it was designed for the none too illustrious Amateur Society of Vienna, of which the composer was a member. In the ten years that remained of his life he wrote two symphonies in full scoring, so far as is known.* They were this Symphony in B minor, of 1822, and the great C major Symphony which he wrote a few months before his death. Both works were posthumous.

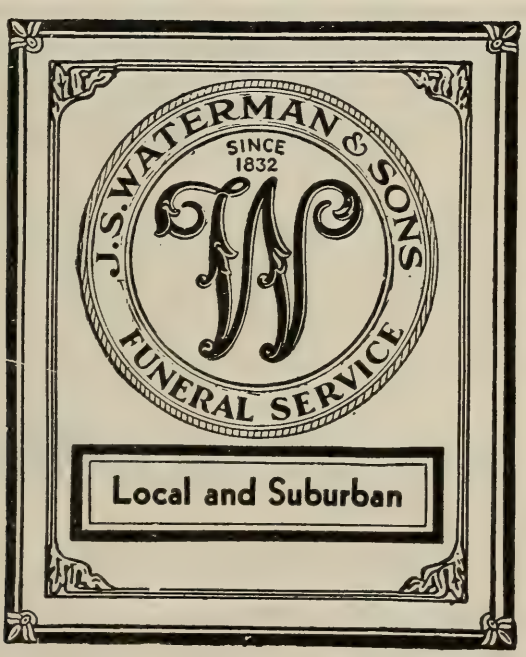
Posterity has persisted in wondering what mystery of sudden growth enabled Schubert to pour the full measure of his genius for the first time into the orchestra, shaping the form in which he had always been rather too docile to earlier models into a vehicle for lyrical flight and poignant speech entirely his own. As Grove wrote: "The gap between the work of 1818 and the work of 1822 — between the ages of twenty and twenty-four — is both wide and deep."

~

* The symphony in E (of 1821) was found in skeleton form and orchestrated for performance by Felix Weingartner in the season past. The apocryphal "Gastein" symphony remains a legend, for no trace of it has been found.

Kreissle von Helborn, writing the first considerable biography of Schubert in 1865, studying his subject carefully and consulting the acquaintances of the composer then surviving, got wind of "a symphony in B minor, in a half-finished state" through Joseph Hüttenbrenner, Anselm's brother. "The fragment," reported Kreissle, "in the possession of Anselm Hüttenbrenner, of Gratz, is said, the first movement particularly, to be of great beauty. If this be so, Schubert's intimate friend would do well to emancipate the still unknown work of the master he so highly honors, and introduce the symphony to Schubert's admirers."

A worthy suggestion! As a matter of fact, Joseph had done something about introducing the symphony. He had written in 1860, five years before Kreissle's book, to Johann Herbeck, then conductor of the *Gesellschaft der Musikfreunde* concerts in Vienna, informing him that his brother had a "treasure in Schubert's B minor Symphony, which we put on a level with the great symphony in C, his instrumental swan song, and any one of the symphonies by Beethoven." Herbeck did not act on this advice for five years, perhaps because he did not wish to be compelled to play one of Anselm's overtures, which might have been an obligation firmly tied to the Schubert manuscript.



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Or perhaps he mistrusted this sudden enthusiasm of the Hüttenbrenners, bursting forth after a silence of some thirty years, during which the sheets had lain yellowing and unnoticed in Anselm's cabinet. It is only too evident that the brothers had thought of it as merely one of countless Schubert manuscripts. As the other posthumous symphony, the C major, the "swan song" unearthed by Schumann in 1839, published in 1850, began at last to dawn upon the general musical consciousness, the Hüttenbrenners may have pulled out their old relic and wondered whether by some rare stroke of luck it might prove another such as the C major symphony. A reduction for piano duet was brought forth and shown to "the initiated" among their friends.

At length, in 1865, Herbeck had occasion to stop at Gratz, where he sought Anselm, then an old man, eking out his last years in seclusion in a little one-story cottage at Ober-Andritz. Herbeck made his approach cautiously, for the aged Anselm had grown eccentric, and having been so close with his Schubert manuscript in the past, might prove difficult. Herbeck sat down in a neighboring inn where, he learned, Anselm was in the habit of taking his breakfast. Anselm put in his expected appearance. Herbeck accosted him and after some casual conversation remarked: "I am here to ask your permission to produce one of your works in Vienna." The word "Vienna" had an

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electric effect upon the old man who, having finished his meal, took Herbeck home with him. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, " to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was accordingly performed by Herbeck at a *Gesellschaft* concert in Vienna, December 17, 1865. The programme duly opened with an overture ("new") , of Hüttenbrenner. The symphony was published in 1867, and made its way rapidly to fame.

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FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born at Munich, June 11, 1864

The first performance was at a Gürzenich concert in Cologne, November 5, 1895. Strauss had completed his score in Munich, the previous May. It had been published in September. The first performance at the Boston Symphony Concerts (and in America) was February 21, 1896. The last performance was October 15, 1937.

The rondo, dedicated to Dr. Arthur Seidl, is scored for piccolo, three flutes, three oboes, English horn, small clarinet in D, two clarinets, bass clarinet, three bassoons, double-bassoon, four horns (with the addition of four horns *ad lib.*), three trumpets (with three additional trumpets *ad lib.*), three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, triangle, a watchman's rattle, strings.

At first, Strauss was inclined to let the title: *"Till Eulenspiegel's lustige Streiche, nach alter Schelmenweise – in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a programme to *'Eulenspiegel'*; were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

And again, Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

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II. Andante mesto
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III. Lebhaft

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Paintings by Louis Eilshemius

Paintings by Louis Eilshemius may be seen in the First Balcony Gallery through the courtesy of the Valentine Gallery, New York, in addition to material relating to the composers and the works upon these programmes.

Eilshemius was born at Laurel Hill Manor, near Arlington, New Jersey, in 1864. Possessed of means, he soon decided to devote his life to art. Although his work was accepted by the National Academy as early as 1887 and he passed a successful course of study with Bougereau at the Académie Julian, he was destined to paint for years without the slightest satisfaction of recognition. Weary and frustrated, he applied his last paint to canvas in 1920.

The discovery is attributed to the French painter Marcel Duchamps who saw some work of Eilshemius in an "Independents" exhibition in 1917. An exhibit at the galleries of the *Société Anonyme* in 1922 first brought forth critical attention. Numerous other showings have followed, and Eilshemius is at last able to see the Museums purchasing his paintings. Mr. Valentine Dudensing has written that the painter "still has to convince many people. His pictures are too personal for the followers of 'official art' and very difficult for the sophisticated 'moderns.' His art has a lyrical 'countrified' quality. He had dreams and he painted them romantically."

There follows a list of the twenty-two paintings (reading clockwise from the East end of the Gallery):

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9. LATE AFTERNOON (14 x 22), 1909
10. SUNSET, ELLENSVILLE, N.Y. (20 x 30), 1889
11. CAMDEN, MAINE (14 x 20), 1890
12. APPROACHING STORM (20 x 30), 1890
13. MOONLIGHT, DELAWARE WATER GAP (14 x 20), 1901
14. EVENING (20 x 24), 1917
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16. THE GOOSE GIRL (25 x 30), 1916
17. THE TEMPLE DANCE (20 x 40), 1915
18. VAVAU, TONGA ISLANDS (23 x 27), 1907
19. DAWN, DEL MAR, CALIFORNIA (28 x 40), 1889
20. SAMOAN GIRLS (23 x 27), 1907
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Eilshemius favored the abbreviated signature "Elshemus" before 1913.

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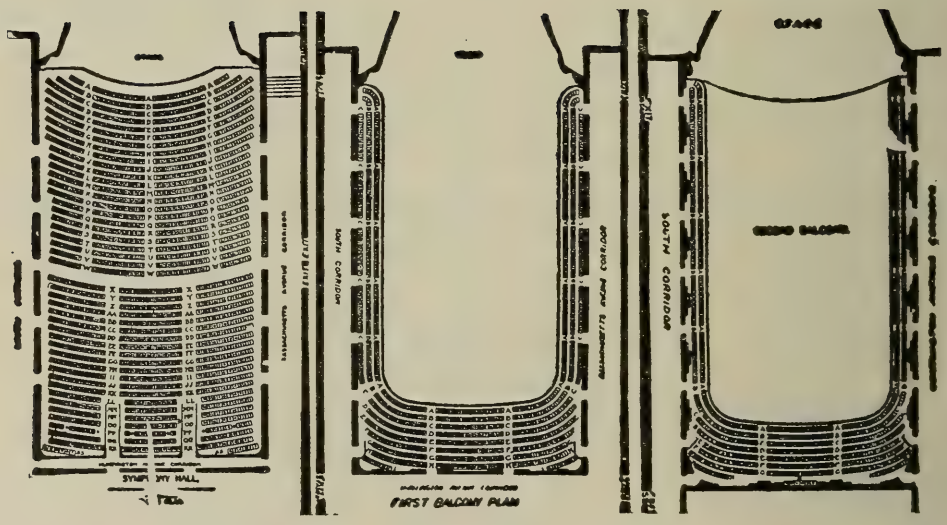
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Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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SATURDAY EVENING, APRIL 20, *at* 8:15 *o'clock*

HILL.....Concertino for String Orchestra, *Op.* 46

I. Allegro giocoso
II. Andante mesto
III. Allegro vivace

(*First performances*)

HINDEMITH.....Concerto for Violin and Orchestra

I. Mässig bewegte Halbe
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SCRIABIN....."Le Divin Poème," Symphony No. 3 in C minor, *Op.* 43

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CONCERTINO FOR STRING ORCHESTRA, *Op.* 46

By EDWARD BURLINGAME HILL

Born in Cambridge, Mass., September 9, 1872

This Concertino was composed, according to the inscription on the manuscript score, during August and September of 1939. There were later revisions. The present performances are the first.

THE first movement, *Allegro giocoso,* is in sonata form, briefly treated. The slow movement, *Andante mesto,* is in ternary form, in which a contrasting episode separates exposition and recapitulation. The last movement, *Allegro vivace,* contrasts a solo string quartet with the string orchestra, and is built upon one theme.

Mr. Hill's long associations with Harvard College, where he is Professor of Music, extend to his antecedents. His father, Henry Barker Hill, was a professor of chemistry there, and his grandfather, Thomas Hill, was President of the University (1862–68). Edward Burlingame Hill graduated from Harvard in 1894. His teachers in music were John Knowles Paine (at Harvard), George W. Chadwick, Arthur Whiting, and Charles Marie Widor. He is the author of the book "Modern French Music."

The following works of the composer have been played by this Orchestra:

1916, March 24. "The Parting of Lancelot and Guinevere," Symphonic Poem.
1919, March 28. "Stevensoniana" (First Suite).

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Announcement

The current list of Friends of the Orchestra will be published in the programme books the last week of April. This list represents the names of those who value the outstanding reputation of our Orchestra and are determined that through their financial support its standards shall be maintained.

There are many others who share this view and whose names we should like to include in this list, but who have not yet enrolled as Friends of the Orchestra for the current season. A cheque made out to Boston Symphony Orchestra and mailed to the Treasurer, No. 6 Beacon Street, Boston, or to Symphony Hall, constitutes enrollment without further formality. We need the continued support of former Friends and we need the help of additional new members.

It is so easy to take many things that we value for granted. Contrary to the general belief, the Orchestra is dependent on the general public for its financial support and we feel sure that when this fact is more widely known the necessary support will be given gladly.

Reginald C. Foster
Chairman, Friends of the
Boston Symphony Orchestra

1920, October 29.	"The Fall of the House of Usher," Poem.
1922, February 24.	Waltzes for Orchestra.
1924, March 21.	"Stevensoniana" (Second Suite).
1924. December 19.	Scherzo for Two Pianos and Orchestra. (Messrs. Maier and Pattison.)
1927, April 1.	"Lilacs," Poem for Orchestra.
1928, March 30.	Symphony in B-flat major, No. 1.
1930, May 2.	"Lilacs."
1930, October 17.	An Ode (Poem by Robert Hillyer). (Composed for the Fiftieth Anniversary of the Orchestra.)
1931, February 27.	Symphony in C major, No. 2.
1932, April 25.	Concertino for Piano and Orchestra. (Soloist, Jesús María Sanromá.)
1933, March 10.	Sinfonietta, in one movement.
1934, March 9.	Concertino for Piano and Orchestra. (Soloist, Mr. Sanromá.)
1935, November 29.	"Lilacs."
1936, April 17.	Sinfonietta for String Orchestra. (In three movements.)
1937, December 3.	Symphony No. 3, in G major. (First performances.)
1938, November 11.	Violin Concerto, *Op.* 38. (Soloist, Ruth Posselt.) (First performances.)

Other works of Mr. Hill include:

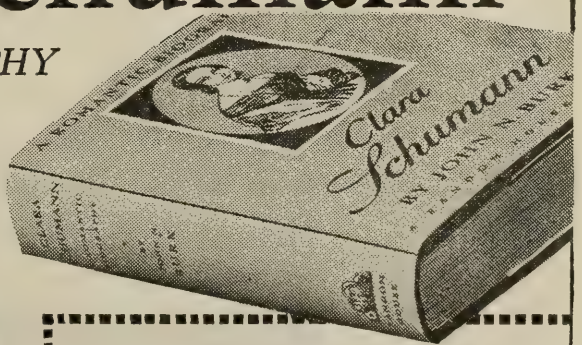
1907. "Nuns of the Perpetual Adoration," for Women's Voices and Orchestra.
1925. Sonata for Clarinet and Piano.
Sonata for Flute and Piano.
1929–1936. Jazz Studies for Two Pianos.
1934. Sextet for Wind Instruments in B-flat.
1935. String Quartet in C major.
1937. Quartet for Piano and Strings in A major.
1938. Sonata for Two Clarinets (unaccompanied).
"The Flute," Poem for Orchestra (after Marcel Schwob).

Just published! By the program annotator of The Boston Symphony Orchestra

Clara Schumann

A ROMANTIC BIOGRAPHY

By John N. Burk



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CONCERTO FOR VIOLIN AND ORCHESTRA

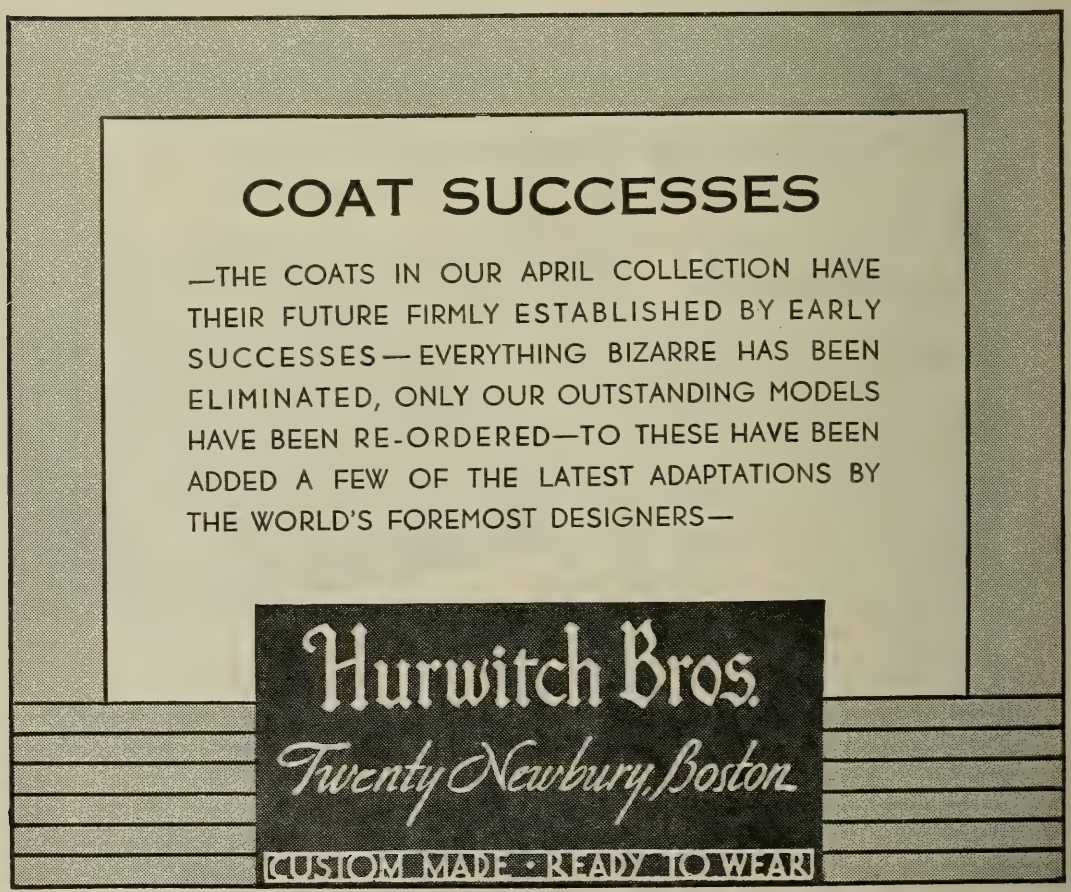
By PAUL HINDEMITH

Born at Hanau, near Frankfort, on November 16, 1895

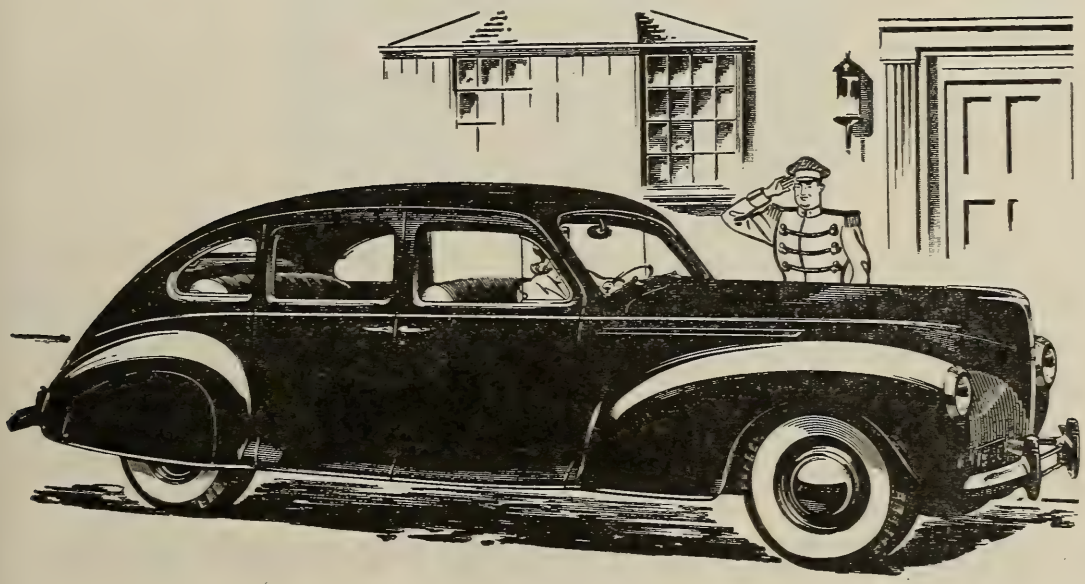
The printed score of this Concerto is dated 1939. It is here having its first public performances.

The orchestral accompaniment requires two flutes and piccolo, two oboes, two clarinets and bass clarinet, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, a large and a small drum, cymbals, triangle, tambourine, gong, and strings.

IN THE first movement the principal theme is at once disclosed by the soloist over soft string chords, a long melody in the high register of the instrument. An important pendant to this theme is delivered by the wood-wind section. A subsidiary theme is given out by the soloist before the real second theme makes its entrance. This is even longer in span than the first. Indeed, the extended melodic phrase is characteristic of the whole Concerto, where ornamental embellishment is the manner of working out rather than a fragmentary or integral



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development. The recapitulation re-emphasizes the first theme in this structurally regular movement.

The second movement is in triple beat. After introductory matter for the wood winds, the soloist takes the theme, which again is extended in contour. The soloist and orchestra develop by turn the introductory and the solo themes, sometimes set against rushing scales from the alternate wood winds and strings. The clarinet solo takes the solo theme as the violinist weaves an obbligato.

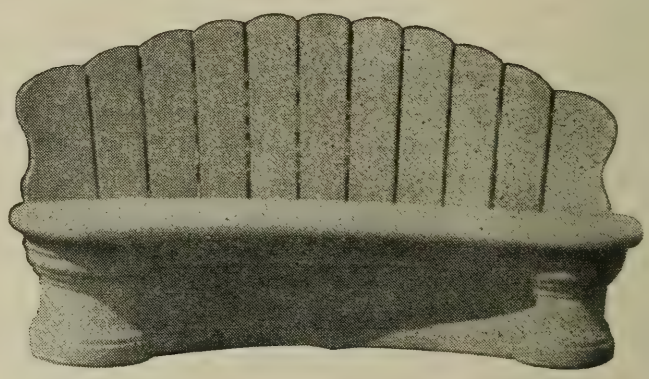
The Finale is in 2-4 time. The orchestra sets the pace with a few lively dance-like measures which the soloist takes up with a sprightly theme, while the wood winds give a light rhythmic support suggestive of the accompaniment at the beginning of the Concerto. The soloist, with this and with tributary themes, carries the burden of interest, bringing the climax with a broader theme first stated against orchestral tremolos. There is a long cadenza, making use of initial material, and a close in accelerated tempo.

~

The early growth of Hindemith as a composer was inevitably affected by the reaction from Wagnerian romanticism, and by the disillusion resulting from the World War, and coinciding with his young manhood. His first works were touched with Wagner, Strauss, or French impressionism, but he soon developed an independent style.

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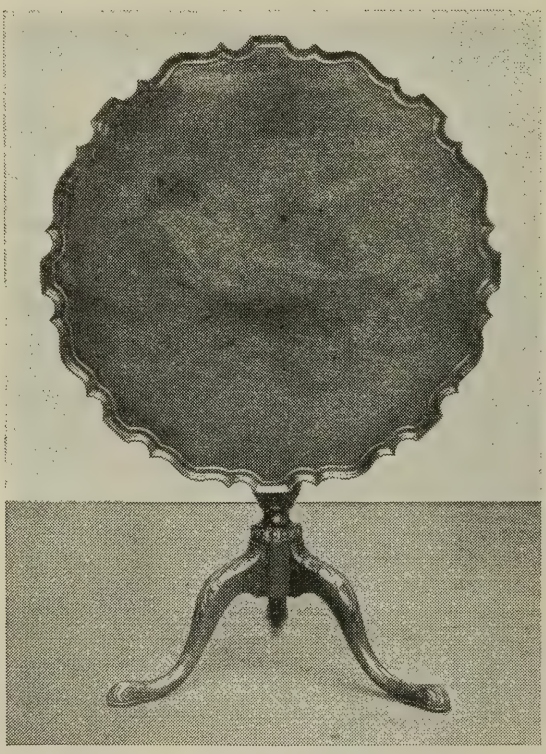
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Alert for innovation, experimental by nature, he could not accept ready-made traditional ways. He was bound to be affected by the pioneering Schoenberg as the Austrian threw romantic inflation overboard and carried a stripped chromaticism into smaller forms approaching the logical conclusion of twelve-tonal equality. "Atonal" tendencies were remarked in the music of Hindemith in the early twenties. But he has not been disposed to cut loose from the anchor of definite tonality, and to push himself adrift upon the vast and uncharted sea of twelve-tonal emancipation. He may well have been assisted by this school in finding freedom and independence of juxtaposition. It is characteristic of him that he could not deal in abstractions incomprehensible to any but a handful of experts.

Hindemith, a realist by the school of necessity, who had grown up as a performer in a factual world, conceived music in direct relation to its functions of performance and apprehension by an audience. "There is nothing at all academic about Hindemith," wrote Alfred Einstein in 1926. "He is simply a musician who produces music as a tree bears fruit, without further philosophic purpose." Hindemith has always made music consistent with the experience of a practicing musician, for he is familiar with the actual handling of instruments, string or wind. It was natural with him to compose at first for solo or small combinations, and to reach with ripening experience towards



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the larger forms. He has not, as others have, lost close touch with his medium through the necessity of doing his creative work, not with string, bow, or reed, but with those very unmusical materials, paper and ink. He could never have been capable of writing music in patterns pleasing to the eye, which would lose point when translated into patterns of sound. He has composed not solely to please himself or some group of disciples, but those whom music can be normally expected to reach as it is performed. Conceiving his art as having this very definite function, he has denied its right to be derouted, confused by the individuality, the fantasy, the descriptive ambitions of the artist.

His rejection of "programme music" is not inconsistent with his music for the theatre. His opera scores are not over-concerned with their rather fantastic texts. They consist mostly of the "absolute" forms, developed in the "absolute" way. One is reminded of a remark of Stravinsky: "My outlook is the very antithesis of the current theory of the music-drama as exemplified in Wagner's works. There, the drama becomes music. I wish the music to become drama." Hindemith has denied the importance of the individual element in music, urged the *"Neue Sachlichkeit,"* "the tendency to purify music from all the elements not deriving from its inner being." The reasoning is logical



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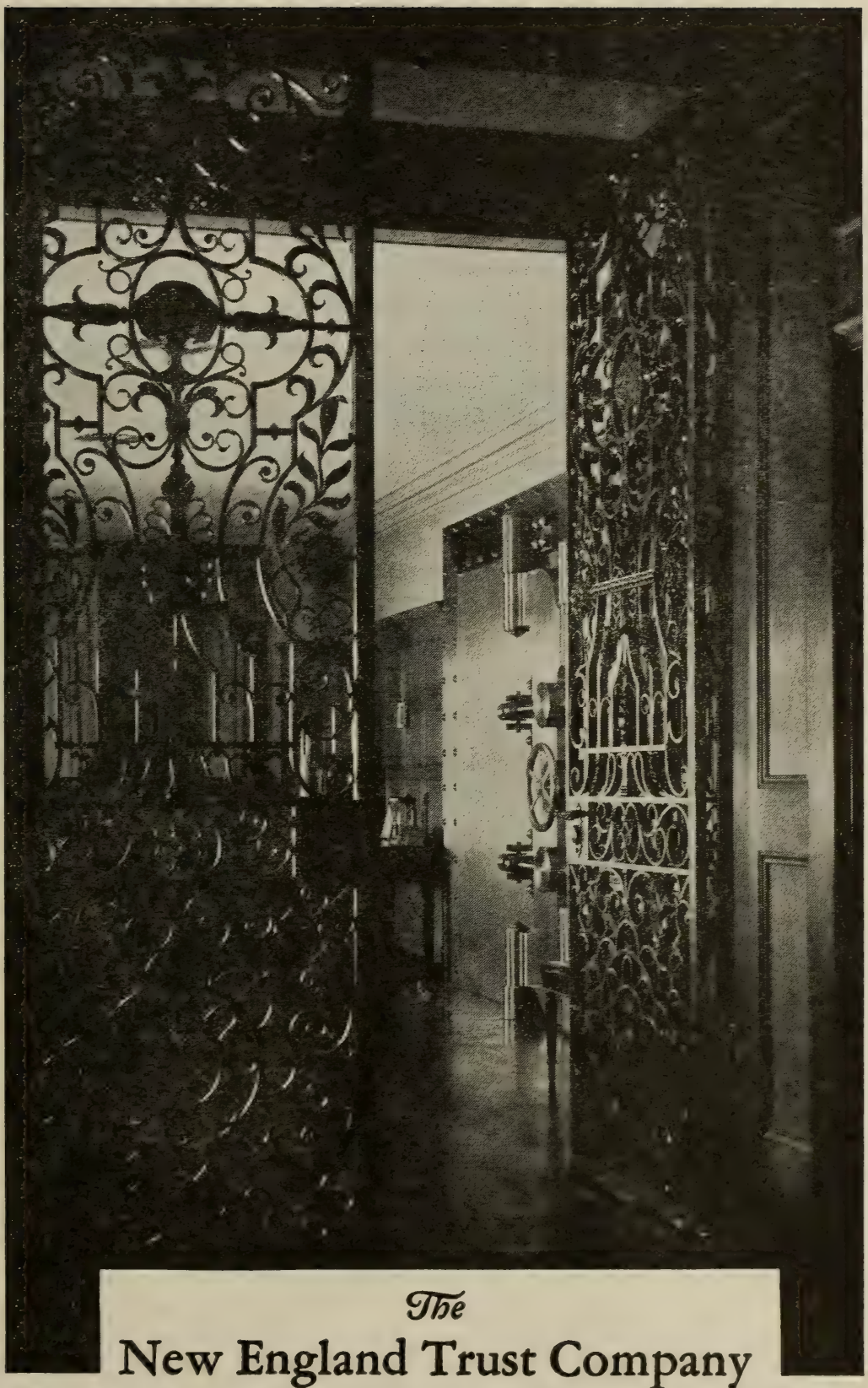
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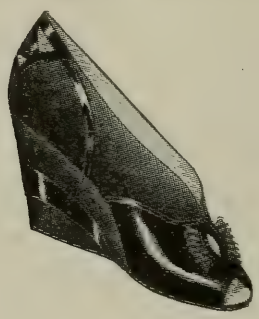
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enough, but the fact remains that a strong individuality cannot be quite excluded even from the most "objective" of forms. It goes without saying that Hindemith the individual, even Hindemith the romanticist, can be discerned in his new and distinctive handling of the time-honored attributes of music.

The slogan *"Gebrauchsmusik,"* or "Utility Music," has become attached to him on account of his readiness to contribute music for every existing channel of propaganda in the interest of widening the circle of listeners. He has written music adaptable to the films, to brass bands, for the radio and other mechanical contrivances. He has provided pieces of progressive difficulty for educational work in instrumental ensembles, instrumental accompaniment for children's play, and the *"Lehrstück,"* a choral work in which the audience is supposed to take part.

"What is to be generally regretted today," wrote Hindemith in 1927, "is the loose relation maintained by music between the producer and the consumer. A composer these days should never write unless he is acquainted with the demand for his work." If people would listen more closely to his music instead of drawing conclusions from loose epithets, they might have considerable difficulty in finding where he has debased his art by giving it a practical purpose. They


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would be hard put to it to point out where this artist has either coddled the virtuoso or courted an easy popularity. In so doing, Hindemith would have been betraying his avowed aim, for to favor the tonal advantages of an instrument is not to flatter the vanities and exhibitionisms of the virtuoso. To inculcate the beauty of his art as he conceives it, as thoroughly and as broadly as he can, does not mean to break it down to a dead level of insignificant commonplace in search for circulation and profit. Hindemith could not make himself a "popular" composer in that wider sense without going directly against the sound and estimable instincts which have always guided him. His point of view in all its respects can be easily identified with that of the eighteenth century or earlier periods. Bach probably felt no sort of degradation when he supplied, as a matter of course, cantatas for weekly church services, written for such singers and players as he could muster. And Mozart seems to have been cheerfully ready to supply utility music in the way of a serenade for a dinner party, or a concerto for a musician friend, shaped obligingly to the numbers and abilities of those who were to play (if decidedly above their æsthetic capacities). In the eighteenth century type, where the form, the procedure, the boundaries are more or less prescribed, facility is no stigma, but expected and inevitable. The composer need

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not search for a vast thesis, wait for an emotional peak in his inner life, ponder some universal concept, and create a new and mighty form to express it in tone. If a sense of melody is alive within him, his invention well sharpened and alert, the sonata, concerto, or other pattern desired will be forthcoming readily enough.*

Hindemith is like the early composers in that he plays different instruments. Probably he would not aim to be a virtuoso in that sense which exacts a career dedicated to the ultimate polished mastery of execution, for the true virtuoso is more than apt to limit himself as a composer. The art of music may be looked upon as a craft without sacrifice of loftier aims. Hindemith goes further and protests that a part of the composer's expected duty should be the direct teaching of it to the succeeding generations. The art of the renaissance survived and

* An interesting example of Hindemith's facility is the *"Trauermusik"* for String Orchestra which he wrote in 1936, on the occasion of the death of King George V. The composer happened to be in London when the late monarch died on January 20, and receiving his commission from the British Broadcasting Corporation on January 21, played the viola solo in a radio broadcast of the completed score on the following day. H. H. Stuckenschmidt has called this a "masterpiece" which "cannot be dismissed as unimportant 'occasional' music."

Compare this with an anecdote related by G. Carpani about Haydn during his stay in London. A ship's captain came to the composer in his lodgings, and ordered a march to be performed by a brass band at a ceremony before the sailing of his boat which was scheduled for the following day. Haydn composed on the spot not one march but three, that his client might have a choice.

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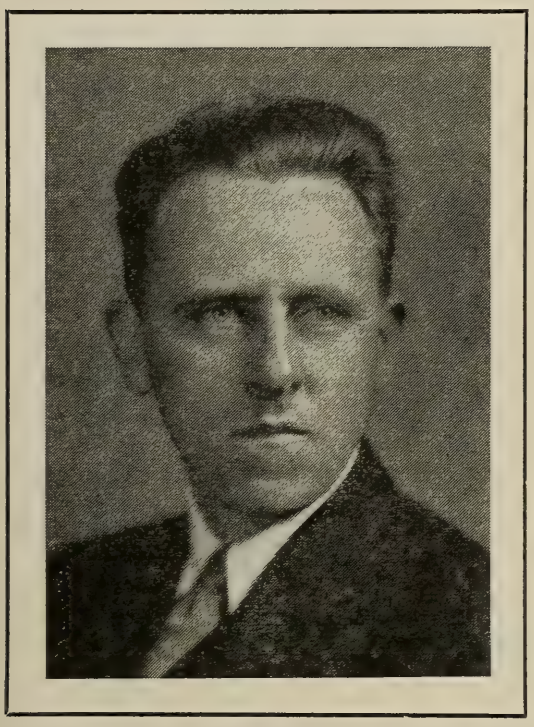
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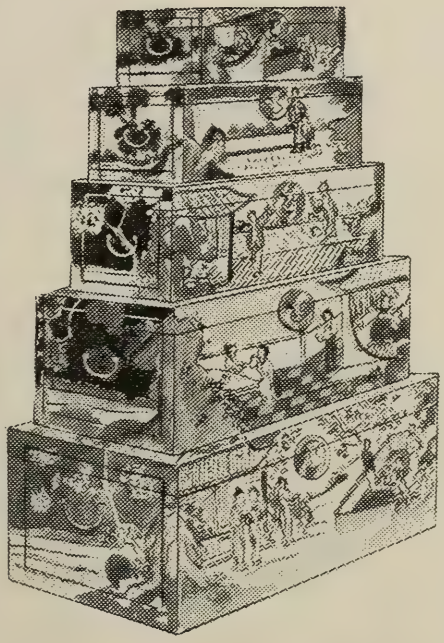
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grew only because the greater master considered it his sacred charge to teach the younger generation every particular of his skill. The custom found its way into the eighteenth century, as Bach copied and studied intently the music of the elder organists and clavecinists, as Mozart listened with an acquisitive ear to Christian or Emmanuel Bach, Joseph or Michael Haydn, and many others, frankly ready to adopt any stylistic or technical felicity that appealed to him. Conditions in the nineteenth century quite altered the state of affairs, when music became too intensely personal, too exclusively the mirror of individual experience and idiosyncrasy to admit direct imitation. There could have been no second Beethoven; the immediate cult of Wagner was swallowed up in that colossus; the imitators of Debussy emitted no more than a pale reflected light. These men had no "pupils" in any significant sense. Their influence was felt subtly and at long range.

But now composers are tending to look further back. A return to the style of the eighteenth century brings with it once more communicable formulæ useful from one generation to the next. In recognizing this, Hindemith has been simply more consistent and thoroughgoing than some of his "neo-classical" brethren.

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ance, as well as orchestral and chamber music. *"Das Nusch-Nuschi,"* a play for Burmanese Marionettes, was of 1921, as were also *"Mörder, Hoffnung der Frauen,"* and *"Sancta Susanna,"* one-act operas. There followed in 1926 "Cardillac," and in 1929 *"Neues vom Tage,"* both of them one-act operas which had a marked success upon German stages. The oratorio, *"Das Unaufhörliche,"* of 1931, also attracted considerable attention. *"Das Marienleben,"* for soprano and piano, 1924, is outstanding among the many works in smaller forms. There is a set of five works for chamber orchestra (1922–1927),* two more recent pieces for viola and small orchestra, and others for viola with piano or unaccompanied. Music for full orchestra has included the Concerto of 1925,† the *Konzertmusik* for strings and brass (1930),‡ "Philharmonic Concert," Variations (1932); and a suite from the opera to his own text *"Mathis der Maler."*§

* The Kammermusik No. 4 was performed at the concerts with the composer as viola soloist, February 25, 1938.

† Performed at these concerts March 5, 1926 and October 5, 1928.

‡ Composed for the 50th Anniversary of the Boston Symphony Orchestra, and performed at these concerts April 3, 1931, February 26, 1932, and February 25, 1938.

§ *"Mathis der Maler,"* which takes its subject from the altar pieces of Matthias Grünewald, was performed at Boston Symphony concerts on December 7, 1934, November 27, 1936, and February 23, 1940.

(continued on page 1034)



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As Dr. Koussevitzky said in his address to members of the Massachusetts State Federation of Women's Clubs: "We want to be modest in our promises, but by no means in our aspirations." Obviously the Berkshire Music Center cannot by itself make the United States the leading nation in the world of music. But by its influence on the hundreds of men and women from all parts of the country who will study there this summer, and on the thousands more who will attend the concerts, it can and doubtless will stimulate a wider interest in the composition and performance of fine music.

We Americans are said to have no national music, unless it be the spirituals of our Negroes or the rhythm of our dance bands. Probably that is true, because, musically speaking, we are still deeply dependent on Europe. But the forces which today are creating a greater national consciousness and unity may well produce, over a period of years, a distinctive and honorable national music.

— Editorial in *The Boston Herald,* April 12, 1940.

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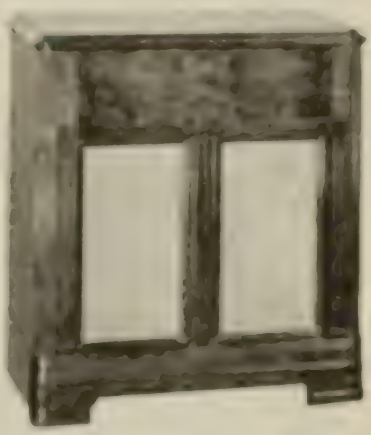
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In 1937, Hindemith composed *"Nobilissima Visione,"* his Ballet on scenes from the life of St. Francis of Assisi. Incorporated in the repertory of the Ballet Russe de Monte Carlo, it was performed in Boston by this company November 9, 1938. The Symphonic Dances, originally intended as a sketch for this Ballet, but worked out in orchestral guise, were performed at these concerts December 22, 1938.

The attempt of this composer to clarify and bring into comprehensive order the varied practice of his art, even up to the twelve-tone system of the present day, has resulted in the book *"Unterweisung im Tonsatz."*

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Born in Moscow, January 6, 1872; died there April 27, 1915*

"Le Divin Poème" was composed in the year 1903. It had its first performance under Arthur Nikisch at a *Châtelet* concert in Paris, May 29, 1905.

The Symphony is scored for three flutes and piccolo, three oboes and English horn, three clarinets and bass clarinet, three bassoons and contra-bassoon, eight horns, five trumpets, three trombones and tuba, timpani, two harps, tam-tam, bells and strings.

The first performance of "The Divine Poem" in the United States was at a concert of the Russian Symphony Society in New York, Modest Altschuler conducting, March 14, 1907. It was performed at the concerts of the Boston Symphony Orchestra, February 29, 1924, and repeated January 29, 1925. Daniele Amfiteatrof, as guest conductor, included it on his programme of January 28, 1938.

SCRIABIN was deep in creative thoughts, intentions, accomplishments when, in the spring of 1903, he resigned from his duties as professor at the Moscow Conservatory. He gave up instruction altogether, and even his recital tours as pianist, in order to give all of his time to composition.

* The confusion of the Russian and Western calendars has led to erroneous dates, both of Scriabin's birth and death, in several of the encyclopædias. Scriabin was born on Christmas Day, 1871, but by the Russian calendar.

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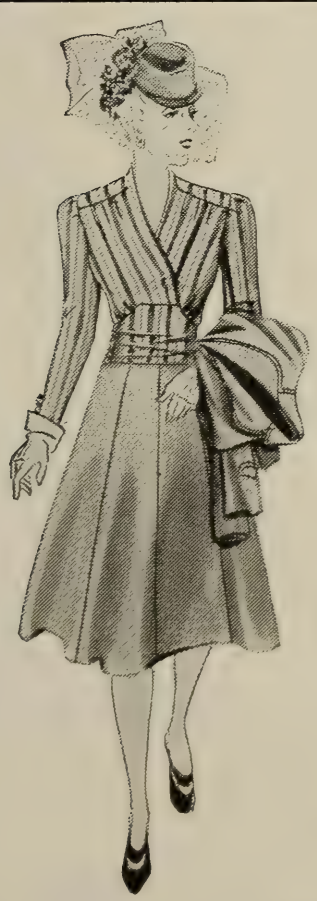
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This might have been considered a rash step for a young man who had a wife and family to support, and who was by no means fitted to endure hardship. The truth is that there was always someone to ease his financial problems. Scriabin had been receiving yearly sums from an anonymous admirer who was none other than the open-handed Belaiev, who consistently held a high opinion of his work. When Belaiev died, at the end of 1903, Scriabin's friend M. K. Morozova at once came forward with an even handsomer yearly amount. Scriabin had been working intensively during the summer upon a number of piano pieces and the scoring of his Third Symphony, "The Divine Poem," in order to earn enough money to settle in Switzerland and there devote himself entirely to his creative pursuits. He accordingly journeyed to Lake Geneva at the beginning of March, 1904, and took quarters at Vésenaz on the lake shore, together with his wife and children.

In the last year or so, the musician had been reading, thinking, and talking philosophy, religion, metaphysics and their relation to his art. The "superman" of Friedrich Nietzsche appealed to him immensely, and in 1902 he wrote part of a "philosophical opera" with the *Übermensch* as hero. He dipped into the writings of Richard Wagner. "There will have to be a fusion of all the arts," he said at that time

(*continued on page 1040*)



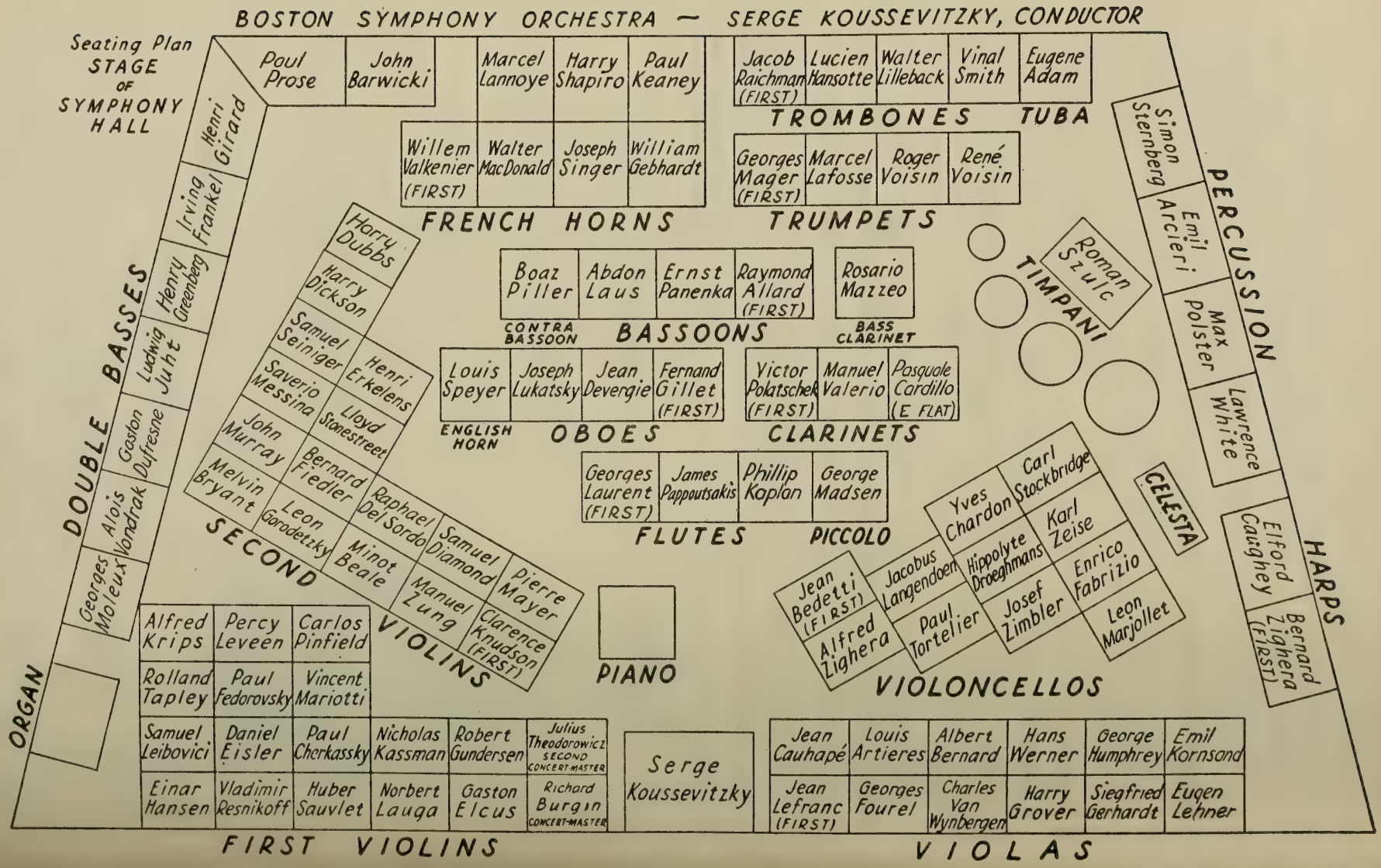
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Honor Roll

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Among those who attend the concerts of the Boston Symphony Orchestra, there are a number who have heard the Orchestra under each of its regular conductors from Sir George Henschel to Dr. Serge Koussevitzky. The Honor Roll will be published in the programme bulletin of next week. It is expected that this list will be incomplete, since existing records are insufficient for a full compilation. Names sent this week to REGINALD C. FOSTER, *Chairman of the Friends of the Boston Symphony Orchestra,* Symphony Hall, will be included.

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to Y. D. Engel,* "but not a theatrical one like Wagner's. Art must unite with philosophy and religion in an indivisible whole to form a new gospel, which will replace the old Gospel we have outlived. I cherish the dream of creating such a 'mystery.' For it, it would be necessary to build a special temple – perhaps here, perhaps far away in India. But mankind is not yet ready for it. It must be preached to; it must be led along new paths. And I do preach. Once I even preached from a boat, like Christ. I have a little circle of people who understand me perfectly and follow me. Particularly one – a fisherman. He is simple, but a splendid fellow." This fisherman was a man by the name of Otto, in whom Scriabin found a willing audience for his doctrines. Scriabin's wife has related how she once found the composer in a Geneva café haranguing Otto and other listeners on the subject of socialism. "There must be no more money, no more poor . . . everyone should do whatever he wants to do." Scriabin was hailed by Otto on a visit to Switzerland years later with the cry *"Voilà Alexandre!"*

Such topics were indeed the common currency of after dinner con-

* Engel's monograph on Scriabin, like the book on this composer by L. L. Sabaneiev (Moscow, 1925), has not been translated from the original Russian. Gerald Abraham, in "Masters of Russian Music," has based his chapter on Scriabin largely upon these two authors. His translations from them are here quoted.

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versation in the Russia of that epoch. Scriabin may not have come much nearer to a complete rationalization or comprehension of any one of these subjects than his friends. But he was far more serious about them. He was drifting toward mysticism with that ingenuous and not too questioning approach, that serene and simple acceptance which perhaps is the true quality of the mystic. Yet it would be a mistake to assume that his quest was really religious. There was very little of the ascetic in Scriabin. He was first of all a musician, and his tonal domain remained sensuous in essence even when he claimed release from material delights. A sort of eroticism, more finely sifted, more detached and mannered than Wagner's, could be called the basis of his music. He was at the same time a classicist in form — he once protested against the "amorphousness" in Wagner. The likelihood is that, seeking unconsciously to reconcile opposing elements, he hunted through the thoughts and beliefs of his epoch for some *credo* that would co-ordinate his musical endeavor, give an impulse and a fair investiture to his tonal dreamings. His Nietzscheism progressed by an easy stage from a glorification of the ego to a deification of the ego. This idea, if applied as a religion or philosophy to the man Alexander Scriabin, becomes presumptuous and absurd. If applied as a working principal for a dreamer and creator soaring to new altitudes in a universe of voluptuous tone, it becomes eminently serviceable.



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Scriabin did not achieve this mating of the music and the verbal idea in a single effort. He made the first notable step in that direction in his Third Symphony which, as *"Le Divin Poème,"* was the first to attain a title of its own. It will be noted that the step from his Second Symphony to his Third was more a matter of the substitution of evocative titles and score directions for the usual tempo indications than any radical departure from classical symphonic form. The simple *andante, allegro,* etc., of the Second Symphony appear prim and noncommittal beside the *"Voluptés," ivresse débordante,* etc., of its successor. It is possible to trace in Scriabin's gradual stylistic development towards his "promethean chord" an evolution which went hand in hand with his spiritual progress through the paths of theosophy or Buddhism to an inevitable conclusion in the "Mystery" of which he talked to the elect in his last years. This was to be a combination of all the arts, a "final manifestation of the human soul as it exists at present, the point of transition from the old to the new plane of existence," the realization of a harmony between the Spirit and the World in which "the physical plane of our consciousness would disappear and a world cataclysm would begin." The "programmes" which Scriabin evolved for his earlier music, beginning with the "Divine Poem," were mild indeed compared to these ultimate abstrac-

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tions. They were sufficient in the Russia of 1904 to startle and alienate the musical conservatives, to start excited whisperings to the effect that the composer was mad – and to rally around his cause a circle of militant and loyal worshippers.

Among these was Tatiana Fedorovna Schlözer, whom Scriabin met in 1898 when she was introduced to him by her brother, Boris Schlözer, a friend of Scriabin, and subsequently known as a writer on musical subjects. Tatiana, then a girl of nineteen, became Scriabin's pupil. She soon abandoned her insignificant attempts at music of her own to devote herself towards understanding that of her master. The sympathy of Tatiana perhaps fell short only of prompting the composer's musical concepts. She may well have stimulated them with her fair presence and warm encouragement. Certain it is that she helped in finding them a programme. The following description of "The Divine Poem" is said to have been written by her:

" 'The Divine Poem' represents the evolution of the human spirit which, torn from an entire past of beliefs and mysteries which it surmounts and overturns, passes through Pantheism and attains to a joyous and intoxicated affirmation of its liberty and its unity with the universe (the divine 'Ego').

"*Struggles.* The conflict between the man who is the slave of a personal god, supreme master of the world, and the free, powerful man – the man-god. The latter appears to triumph, but it is only the intellect which affirms the divine 'Ego,' while the individual will, still too weak, is tempted to sink into Pantheism.

"*Delights.* The man allows himself to be captured by the delights of the sensual world. He is intoxicated and soothed by the voluptuous pleasures into which he plunges. His personality loses itself in nature. It is then that the sense of the sublime arises from the depths of his being and assists him to conquer the passive state of his human 'Ego.'

"*Divine Play.* The spirit finally freed from all the bonds which fastened it to its past of submission to a superior power, the spirit producing the universe by the sole power of its own creative will, conscious of being at one with this Universe, abandons itself to the sublime joy of free activity – the 'Divine Play.' "

A program which was bound to disturb the classicists, even though the music without its verbal dressing might have been found acceptable. After a rehearsal of the piece, Scriabin, elated, went up to Taneiev, his former master, who, a firm believer in elaborate counterpoint, had in early days been sorely tried by his fractious and volatile pupil. "Well," Scriabin asked, according to the account of Sabaneiev, "what was your impression, Serge Ivanovitch?" "My impression?" retorted Taneiev (red as a lobster and seemingly on the point of bursting with inward tension), "as if I'd been beaten unmercifully with sticks – that's my impression." Looking at the score, Taneiev relapsed into devastating humor. "You know, you're the first composer who

instead of indicating the *tempi* writes praise of his own compositions. . . . There, you see: *'Divin, grandiose,'* and *'Sublime, divin.'* " Scriabin must have found this the more easy to accept, knowing that the gruff old man was really "enormously impressed" with the work.

When Scriabin went to Lake Geneva in 1904, Tatiana presently followed "for reasons of health," and established herself a short walking distance from the Scriabins' house. Engel, who visited Vésenaz in that season, gives us a description of her: "She was present all the time while he played me his compositions, every note of which she obviously knew and loved. It was she, not Alexander Nicolaievitch, who drew attention to this or the other detail; it was she who, in reply to some remark of mine, broke in confidently, wittily parrying my open or indirect criticisms and joyfully joining in my delight. She seemed to have taken his cause to her heart, as if it had been her own and his compositions hers. And this impression was correct, as was proved by the near future." A "situation" inevitably arose in the proximity of Scriabin's wife,* herself a pianist, who was probably drawn by domestic cares from complete absorption in her husband's newly developed mysticism, even if she had been able to lose herself in it in the way that Tatiana did.

* Scriabin met Vera Ivanova Isaakovitch at the end of 1893 at the house of the Schlözers where, as a Conservatory student, she was boarding. The two were married in 1897.

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The first performance of "The Divine Poem" was at the Châtelet in Paris under the direction of Arthur Nikisch, May 29, 1905. This performance was secretly ordered and paid for to the amount of three thousand rubles by Morozova. According to the description of Tatiana, who had followed Scriabin to Paris to be present at the event, the composer was in a seventh heaven of elation, and ordered champagne at a restaurant after the performance. He confided to the waiter: "I've written a symphony! But I dream of a much greater one – when all the peoples of the earth will unite in a great festival." *"Bon bourgeois!"* answered the indulgent waiter. "The Divine Poem" with its provocative programme aroused Paris to a considerable fever of interest.

Scriabin's wife came to Paris for the performance and there saw and spoke friendly words with Tatiana. This was the end of the relationship between husband and wife, save for a correspondence which lasted for about a year. Scriabin and Tatiana left Paris for Italy, where they took a villa. For the remaining ten years of his life he lived with his deeply sympathetic companion, further scandalizing that part of the world which already disapproved the general trends of his art. Sabaneiev has left his impression of Tatiana at a later time. "There was Tatiana Fedorovna Schlözer, a pale little brunette, with

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her tight lips and her rare glances at the face of the person she was speaking to. She carried herself with exaggerated rigidity. 'Like a princess of the blood,' I thought to myself." The alliance was legitimatized shortly before the composer's death.

The same writer has given in his life of Scriabin a word picture of the composer which, just or not, seems tinged with a personal dislike. "He was a great dandy at this period [1902]: little, restless, insignificant in appearance and unnoticeable in a big crowd, he was always exquisitely dressed, and my attention was always caught by his feet in their polished, elastic-sided boots, with toes turned out like a ballerina's. This all struck me as coxcombery and desire for originality. 'So that's the philosopher who's going to combine music with philosophy,' I thought to myself. 'How is he going to reconcile his polished boots and his fancy waistcoats with philosophy?' " Again Sabaneiev describes Scriabin as he remembered him in his later years. "He had an insignificant little beard and a fluffy, surprisingly dashing moustache, a sort of survival of his 'officerism.' . . . His physiognomy was nervous, livid; he gazed absent-mindedly upward; he had brown eyes, small but with wide-open lids, with a sort of intoxication in his glance. There was something of a wild animal in his eyes, not of a beast of prey, but of some little creature such as a marmot. It was not till afterwards that I read something else in those eyes. The former superciliousness seemed to have vanished; on the contrary, this little man who was near to the very 'spirit of the universe' and who was engaged in organizing the end of the world, had a modest, apologetic air. He was affable and exquisitely polite — but in this politeness there was an awful distance from all these people who surrounded him with friendly effusiveness. Later I always noticed in Scriabin this strange politeness, which had the effect of at once placing a gap of some millions of kilometres between himself and those he was talking to; with this politeness and 'gentlemanliness' he protected himself from intrusion upon his psychology."

~

Mr. Altschuler provided this description of "The Divine Poem" for his performance in New York:

"A short slow introduction proclaims the opening theme, which to the composer means the affirmation of conscious existence, of the coexistence of matter and spirit in the Ego. This theme, begun by the bassoons and basses, ends with a militant ascending interval in the trumpets that may be the equivalent of *'Je suis'* (I am). The spirit that affirms is affrighted at the audacity of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new *allegro* theme of the first movement, as in a soul now confident, now obsessed by doubt and fear.

"The slow movement, *'Voluptés,'* is built upon two contrasting themes. The first, published by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by a solo violin, the desire of the soul for the ecstatic joy of self-annihilation, of the merging of the spirit into nature. Lovely episodes mark this slow movement.

"The final *allegro, 'Jeu Devin,'* brings up in enlarged and triumphant form the theme of affirmation of the introduction."

SYMPHONY HALL

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

MONDAY EVENING, APRIL 29, *at* 8:15 *o'clock*

TUESDAY AFTERNOON, APRIL 30, *at* 3 *o'clock*

(***Closing Concerts of this Series***)

Programme

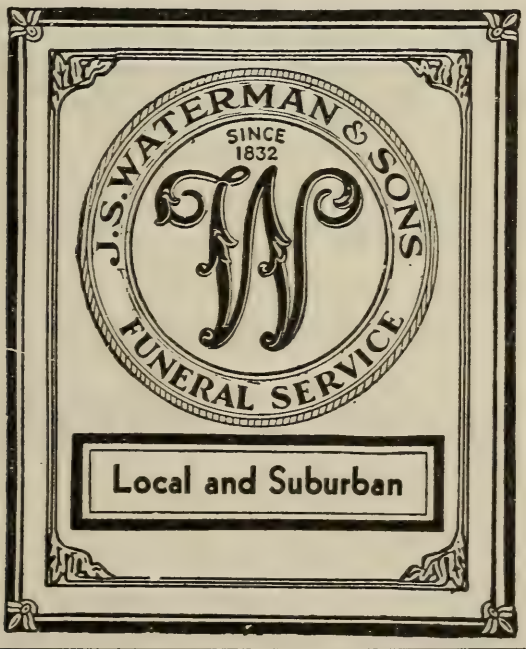
BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio: Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36
(Born May 7, 1840)

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco



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BACH'S MASS IN B MINOR

By LAWRENCE GILMAN

(Reprinted from the programmes of the Philadelphia Orchestra)

A LITTLE more than two centuries ago (on July 27, 1733) Johann Sebastian Bach laid before his sovereign, Augustus III, an humble appeal for patronage, accompanied by what he described as a "trifling example" of his skill as a composer. The "trifling example" consisted of the first two sections of a work whose greater pages have for almost a century been regarded as the ultimate examples of sublimity in musical art – the B minor Mass.

For those who sometimes wonder why the appreciation of Bach as a composer was so long delayed, it may be pertinent to remark that no portion of Bach's masterpiece, the Mass in B minor, was published until a century after Bach presented to the favored Augustus, at Dresden, the vocal and instrumental parts of the *Kyrie* and the *Gloria:* it was not until 1833, eighty-three years after Bach's death, that Nägeli, of Zurich, published these movements in score. The score of the remaining movements of the Mass did not appear until 1845, when Simrock issued them.*

* Simrock had published the piano score and vocal parts in 1834.

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In America, the Mass as a whole remained unknown until ninety-five years after the publication of the complete score, and a century and a half after Bach's death, when the indefatigable and lamented Dr. Wolle performed the work in its entirety at Bethlehem on March 27, 1900.

Within recent years, however, many questions concerning the Mass that used to perplex even its most learned students have been disposed of by the incredibly patient and exhaustive researches and conclusions of that most clear-minded and authoritative of living Bach scholars, Dr. Charles Sanford Terry, the value of whose contributions to the world's knowledge of Bach is beyond estimation. Dr. Terry disposes quite simply, for example, of that question which for so many years has vexed the Bachian commentators — the question whether the B minor Mass is Catholic or Protestant.

One of the many difficulties that beset earlier students of the B minor Mass arose, as Dr. Terry points out,† from an incorrect understanding of the Lutheran Mass (or *"Messe,"* or *"Missa"*) of Bach's day. "The term denoted," he says, "the *Kyrie* and *Gloria,* sung at the beginning of the principal service (*'Hauptgottesdienst'*) on Sundays and festivals. Bach composed four Masses of this kind which, incorrectly distinguished as 'short,' are not Masses at all in the Roman

† "Bach's B minor Mass," by Charles Sanford Terry: The Oxford University Press, 1924.

Some Opinions of

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By JOHN N. BURK

(*Random House*)

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— HOWARD TAUBMAN, *New York Times,* Book Section, April 7, 1940.

"Historical knowledge, musical scholarship, human sympathy, and a quiet, simple style of writing go to make this a first-rate biography of the wife of Robert Schumann and the inspirer of Brahms, who was also — indeed, first of all — one of the greatest pianists of her day. A natural, charming book about a natural, charming woman." — *The Nation,* March 30, 1940.

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"Clara Schumann may reasonably be described as the woman who had everything — intelligence rising, in music, into genius, a reasonable share of good looks, fame, love, friendship, success, children, health and length of days. She was never rich, but she suffered real poverty only for a brief period at the beginning of her career. Yet it is doubtful that any woman who reads this cool, lucid, yet highly sympathetic story of her life will envy Clara Schumann unreservedly. For she was indeed, the woman who had everything, including disaster, pain, terror, loss, fatigue, and sorrow . . . a greatness of spirit that made her a worthy associate of the mighty and exacts from our generation respect and admiration." — GERALD W. JOHNSON, *N. Y. Herald-Tribune,* Book Section, March 31, 1940.

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SERGE KOUSSEVITZKY, *Conductor*

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SUNDAY, APRIL 21, 1940

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BACH'S MASS IN B MINOR

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VIOLA SILVA, Contralto

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ALEXANDER KIPNIS, Bass

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sense. In its first state the Mass in B minor was of this kind: its score bears marks which suggest that, like them, it was used as a Lutheran *'Messe.'* It differed from the other four in its larger proportions and in the comparative infrequency of adapted music in its movements.

"At Dresden, on July 27, 1733, Bach presented its vocal and instrumental parts to his sovereign, Augustus III, as an 'insignificant example of my skill in *Musique,*' less with a view to its performance, as has been supposed, than as a proof of his competence to fill a post in the royal Kapelle — a favor tardily conferred in 1736. The parts, in Bach's and his wife's autograph, lay neglected in Augustus's Dresden palace. Meanwhile, Bach made additions to them which expanded the Lutheran *'Messe'* into a complete Roman *'Missa.'* Spitta supposed that he desired to ingratiate himself further with his Roman Catholic sovereign. But the conjecture is uncritical. The proportions of the stupendous work, even its literary text, forbade its use in the Roman ritual; nor, in fact, were its supplementary movements ever forwarded to Dresden to join the *Kyrie* and *Gloria.* Two reasons, themselves complementary, moved Bach to expand his original work. In the first place, the Mass is neither Roman nor Lutheran in intention and outlook, but the expression of a catholic Christianity. In the second place, Bach's genius was Teutonic in its inclination to complete a design. If another reason is sought, it is found in the compulsion to express himself in an art-form which he had studied deeply."

~

It would be difficult to say when the B minor Mass was "composed"; for much of the music was borrowed by Bach from others of his works — for the most part, from the rich treasure-house of his Church Cantatas. The score of the Mass contains, in round numbers, 2,300 measures. Of these, 638, or somewhat less than one-third, are in the movements that Bach drew from his earlier works. But it seems probable that the *construction* of the work, as distinguished from its composition, fell within the years 1733–37. If any should feel disturbed by the fact that the B minor Mass is in large part a compilation, a sane and penetrating comment of Dr. Terry's will supply the fitting reassurance. For it is true, as he says, that "except in so far as it illuminates the ways of genius, it is of no æsthetic value to discover the proportion of original to borrowed material in the work. The Mass is the design of a superb architect, perfect in proportion and balance. Even in their adaptation, the borrowed movements reveal his creative genius, while a collation of them with their originals exposes the sensitiveness of his judgment and self-criticism."

The B minor Mass, despite the beauty and intimacy of some of the solo writing, is primarily a choral work, and its overwhelming greatness is to be found in those matchless expressions of the genius of Bach which, as one hears them or studies them or remembers them, seem to dwarf, for a while, all other music. There is nothing to be set beside the *Crucifixus,* with its sublimity of pity and of grief; and only Bach could have given us the glory of the *Sanctus,* with its sublimity of adoration, its choiring of the seraphic hosts, "one crying unto another" in affirmation of the deathlessness of beauty and the holiness of those immortals who are pure in heart.

Twenty-third Programme

FRIDAY AFTERNOON, April 26, *at* 2:30 *o'clock*

SATURDAY EVENING, April 27, *at* 8:15 *o'clock*

Beethoven.....Symphony No. 8 in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

INTERMISSION

Tchaikovsky.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74
(Born May 7, 1840)

I. Adagio — Allegro non troppo
II. Allegro con grazio
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

This programme will end about 4:20 on Friday Afternoon, 10:05 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

Paintings by Louis Eilshemius

Paintings by Louis Eilshemius may be seen in the First Balcony Gallery through the courtesy of the Valentine Gallery, New York, in addition to material relating to the composers and the works upon these programmes.

Eilshemius was born at Laurel Hill Manor, near Arlington, New Jersey, in 1864. Possessed of means, he soon decided to devote his life to art. Although his work was accepted by the National Academy as early as 1887 and he passed a successful course of study with Bougereau at the Académie Julian, he was destined to paint for years without the slightest satisfaction of recognition. Weary and frustrated, he applied his last paint to canvas in 1920.

The discovery is attributed to the French painter Marcel Duchamps who saw some work of Eilshemius in an "Independents" exhibition in 1917. An exhibit at the galleries of the *Société Anonyme* in 1922 first brought forth critical attention. Numerous other showings have followed, and Eilshemius is at last able to see the Museums purchasing his paintings. Mr. Valentine Dudensing has written that the painter "still has to convince many people. His pictures are too personal for the followers of 'official art' and very difficult for the sophisticated 'moderns.' His art has a lyrical 'countrified' quality. He had dreams and he painted them romantically."

There follows a list of the twenty-two paintings (reading clockwise from the East end of the Gallery):

1. ARIZONA (22 x 28), 1909
2. MOONLIGHT (14 x 20), 1906
3. BOY WITH CATTLE (22 x 28), 1909
4. SUNSET (14 x 22), 1909
5. QUEENSBOROUGH BRIDGE (22 x 28), 1910
6. NEW YORK SKY-LINE (14 x 22), 1909
7. DANCERS, GRENADA, SPAIN (22 x 28), 1909
8. FEAR (22 x 28), 1910
9. LATE AFTERNOON (14 x 22), 1909
10. SUNSET, ELLENSVILLE, N.Y. (20 x 30), 1889
11. CAMDEN, MAINE (14 x 20), 1890
12. APPROACHING STORM (20 x 30), 1890
13. MOONLIGHT, DELAWARE WATER GAP (14 x 20), 1901
14. EVENING (20 x 24), 1917
15. SUNBURST (20 x 30), 1909
16. THE GOOSE GIRL (25 x 30), 1916
17. THE TEMPLE DANCE (20 x 40), 1915
18. VAVAU, TONGA ISLANDS (23 x 27), 1907
19. DAWN, DEL MAR, CALIFORNIA (28 x 40), 1889
20. SAMOAN GIRLS (23 x 27), 1907
21. LAKE GENEVA, N.Y. (20 x 40), 1897
22. CENTRAL PARK, N.Y. (25 x 30), 1915

Eilshemius favored the abbreviated signature "Elshemus" before 1913.

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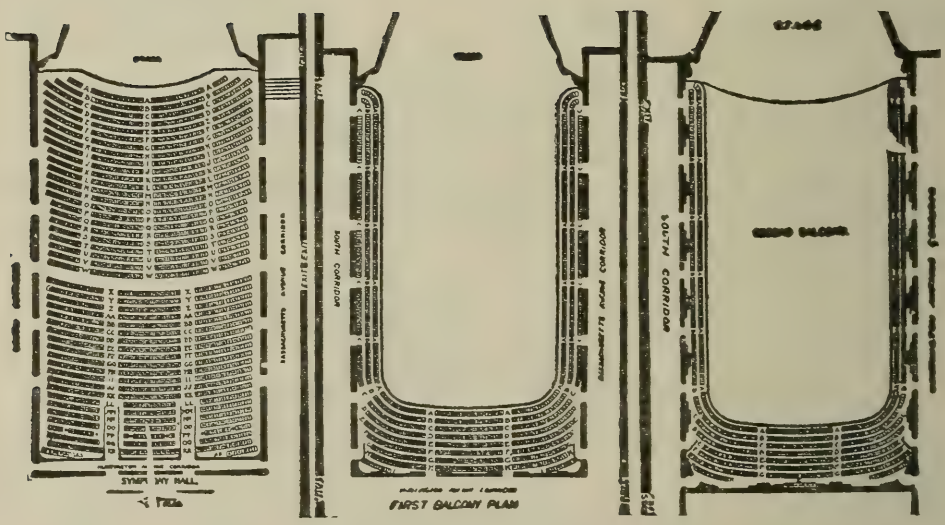
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CONCERT BULLETIN OF THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, *Conductor*

RICHARD BURGIN, *Assistant Conductor*

with historical and descriptive notes by

JOHN N. BURK

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Twenty-third Programme

FRIDAY AFTERNOON, April 26, *at* 2:30 *o'clock*

SATURDAY EVENING, April 27, *at* 8:15 *o'clock*

Beethoven.....Symphony No. 8 in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di menuetto
IV. Allegro vivace

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(Born May 7, 1840)

I. Adagio — Allegro non troppo
II. Allegro con grazio
III. Allegro molto vivace
IV. Finale: Adagio lamentoso

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SYMPHONY NO. 8 IN F MAJOR, *Op.* 93

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

The most recent performance at the Friday and Saturday concerts of this Orchestra was on April 24, 1936.

BEETHOVEN completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months — a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the Symphony in A. It is a mad outburst of super-

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I have been asked by the Trustees to express their gratitude to the members of our Society for their loyal support of the Orchestra this season.

Without this support, continuation of the Orchestra would be impossible. The list of these Friends as of April 20, 1940, is bound into this programme book as a permanent record.

The sole and earnest purpose of the Society of Friends of the Orchestra is to provide the best in orchestral music to the greatest possible number and all who care to join in furthering this object are invited to enroll as members. There is no minimum membership fee and cheques made out to Boston Symphony Orchestra and forwarded to the Treasurer, 6 Beacon Street, Boston, constitute enrollment without further formality.

REGINALD C. FOSTER
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BOSTON SYMPHONY ORCHESTRA

human energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" ("*aufgeknöpft*") than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks – to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this symphony came full-fledged into being.* It was with his simplest themes that Beethoven

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued—a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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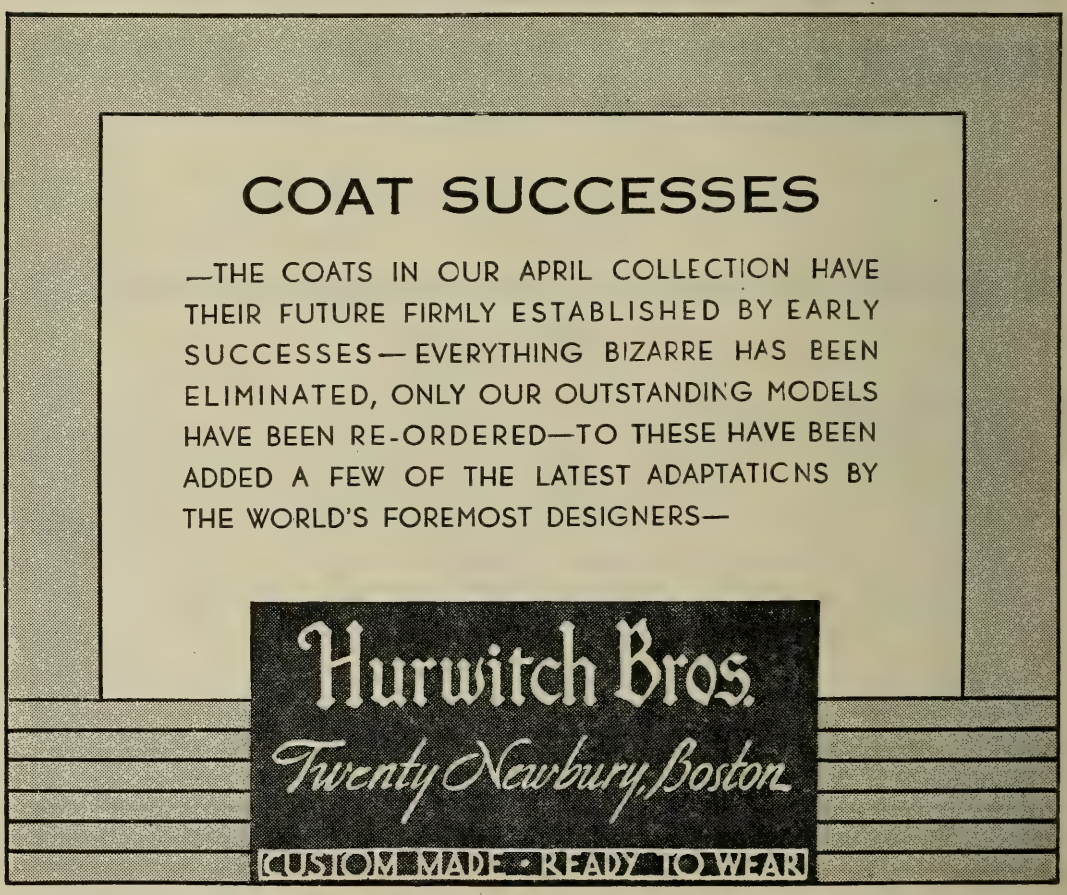
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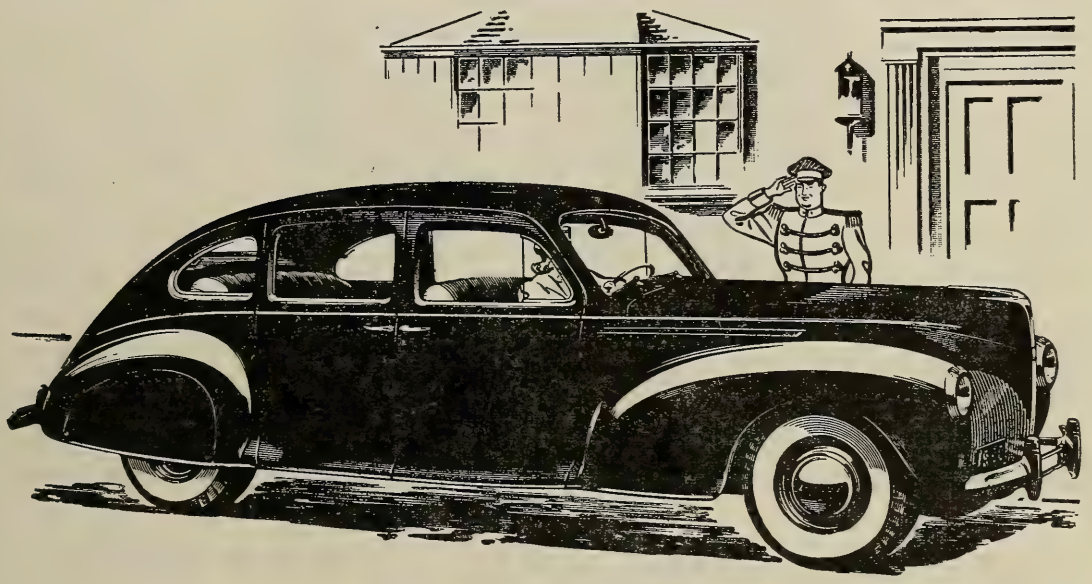
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took the most laborious pains. The naive ingredients, for example, from which the *allegretto* of the Seventh, or the choral finale of the Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So with the Eighth Symphony, its almost childlike themes were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the *Allegretto scherzando* a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "at a sitting" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a veritable maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

When the symphony had its first performance at the *Redoutensaal* in Vienna, in 1814, it was sandwiched (together with a vocal trio) between the Seventh Symphony, and the "Wellington's Victory." Both had caused some stir in Vienna when they were performed in the December previous, and now they seem to have overshadowed the new and less noisy symphony in F major. The large audience, which probably numbered three thousand, applauded the *Allegretto* of the



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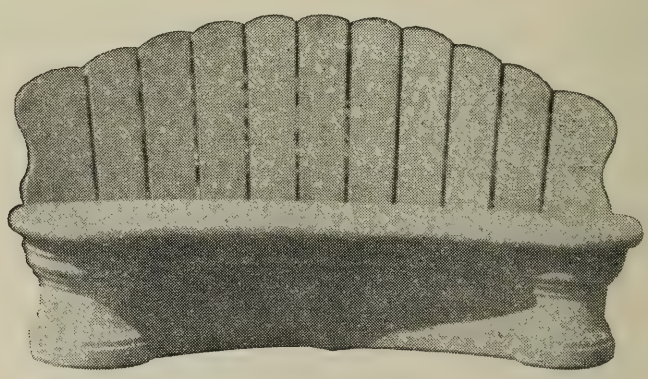
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Seventh until it was repeated, and also encored the battle portion of the closing piece. As for the reception of the Eighth, the reviewer of the *"Allgemeine Musikalische Zeitung"* wrote: "The greatest interest of the listeners seemed centered on this, the *newest* product of Beethoven's muse, and expectation was tense, but this was not sufficiently gratified after a single hearing, and the applause which it received was not accompanied by that enthusiasm which distinguishes a work which gives universal delight; in short—as the Italians say—it did not create a *furore*. This reviewer is of the opinion that the reason does not lie by any means in weaker or less artistic workmanship (for here as in all of Beethoven's works of this class there breathes that peculiar spirit by which his originality always asserts itself); but partly in the faulty judgment which permitted this symphony to follow that in A major, partly in the surfeit of beauty and excellence which must necessarily be followed by a reaction. If this symphony should be performed *alone* hereafter, we have no doubt of its success." There might also be discerned the customary disappointment of the world when a composer who has produced a score to the general liking does not merely repeat himself in his next, but seeks fresh fields, perhaps less obvious and clamorous. Beethoven's angry remark after this concert (told by Czerny) that the Eighth Symphony fell short of the popular success of the Seventh "because it is much better" has been quoted as

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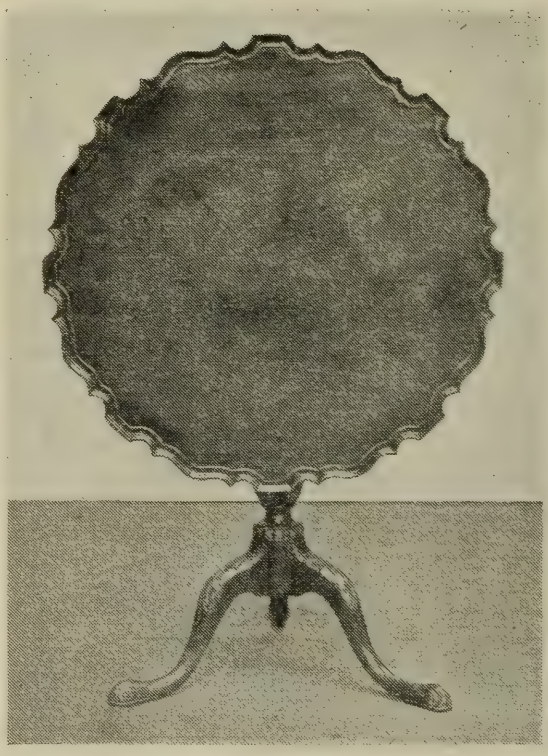
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evidence of the composer's preference for this work. It would seem nothing more than the entirely natural pique of an artist who finds his latest work on its first appearance misunderstood and slighted. Beethoven found consolation, also according to Czerny, "when, walking on the Kahlenberg after the performance of the Eighth Symphony, he got some cherries from a couple of girls and when he asked the price from one of them, she replied: 'I'll take nothing from you. We saw you in the Ridotto Hall when we heard your beautiful music.' "

Sir George Grove, examining the earlier annals of the century, found the Eighth Symphony both neglected in concerts and patronized by commentators. Even in Vienna, as Hanslick pointed out, the Pastoral Symphony was referred to as late as 1850 as the Symphony in F, as if another did not exist in that key. The Eighth did not find its way to the *Conservatoire* concerts in Paris until 1832, when it was labelled *"symphonie inédite."* There were performances where the popular *Allegretto* from the Seventh was substituted for the second movement. Oulibicheff considered this despised *allegretto scherzando* as a "caricature of Rossini." Lenz in his mid-century study of Beethoven decided that the Seventh and Eighth Symphonies and the "Wellington's Victory" were intended as a sort of "military trilogy," the Eighth attaining that status by the "most poetical tattoo" in its finale. Lenz derives his assumption from Serov, who had called the con-



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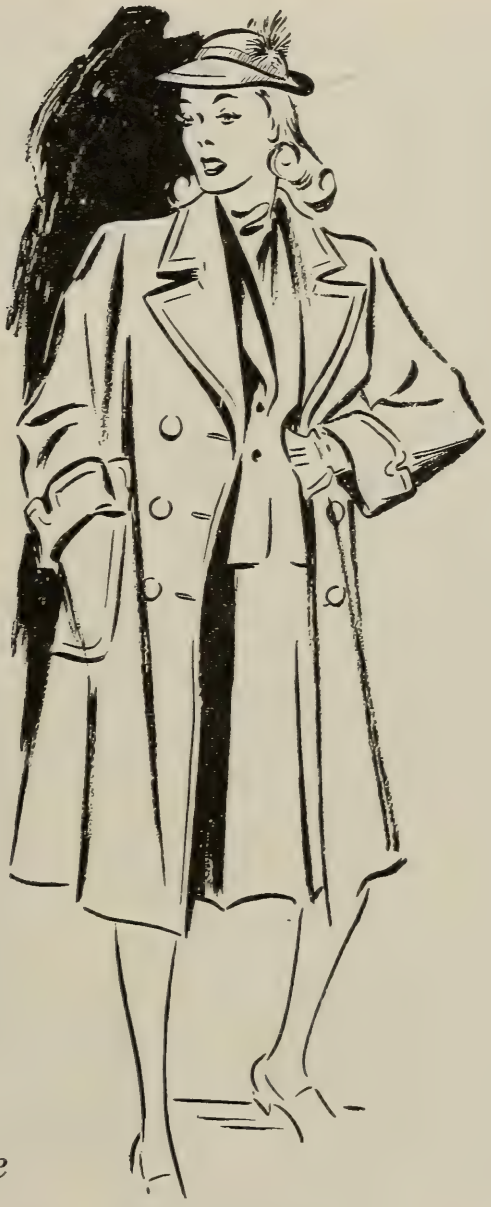
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stant triplet figure in that movement "an idealized roll of the drum."

There is no doubt that the earliest hearers, at least, of the Eighth Symphony were both jolted and alienated by the sudden whims to which Beethoven gave free rein. The abrupt modulations, the sudden loud chords, the humorous treatment of the bassoons, the conception of the second movement—these matters were taken as buffoonery and in doubtful taste. Lenz, for example, speaks of this symphony as *la moins goûtée* among the nine. It is a question which some one else may decide whether a work of art is to be considered as written for its time or for eternity. Certainly Beethoven wrote this symphony with a lively sense of the proprieties he was upsetting with his outbursts of musical humor. If these are to be taken as jokes, their point is inevitably dulled as the proprieties are superseded and the music itself is sanctified by custom. What was once unexpected, even shocking, becomes, as one grows up with it, as much a matter of course as the daily phenomena of nature. One reads with some astonishment that Grove found "violent emotion and fury" in the concluding pages of the first movement. "Beethoven betrays a feeling of wrath which I do not remember in any other of his works, or in any other piece of music — though I am not able to speak of Wagner.* It is not the

* Sir George made this surprising admission in 1896 (the publication date of his "Beethoven and his Nine Symphonies")!



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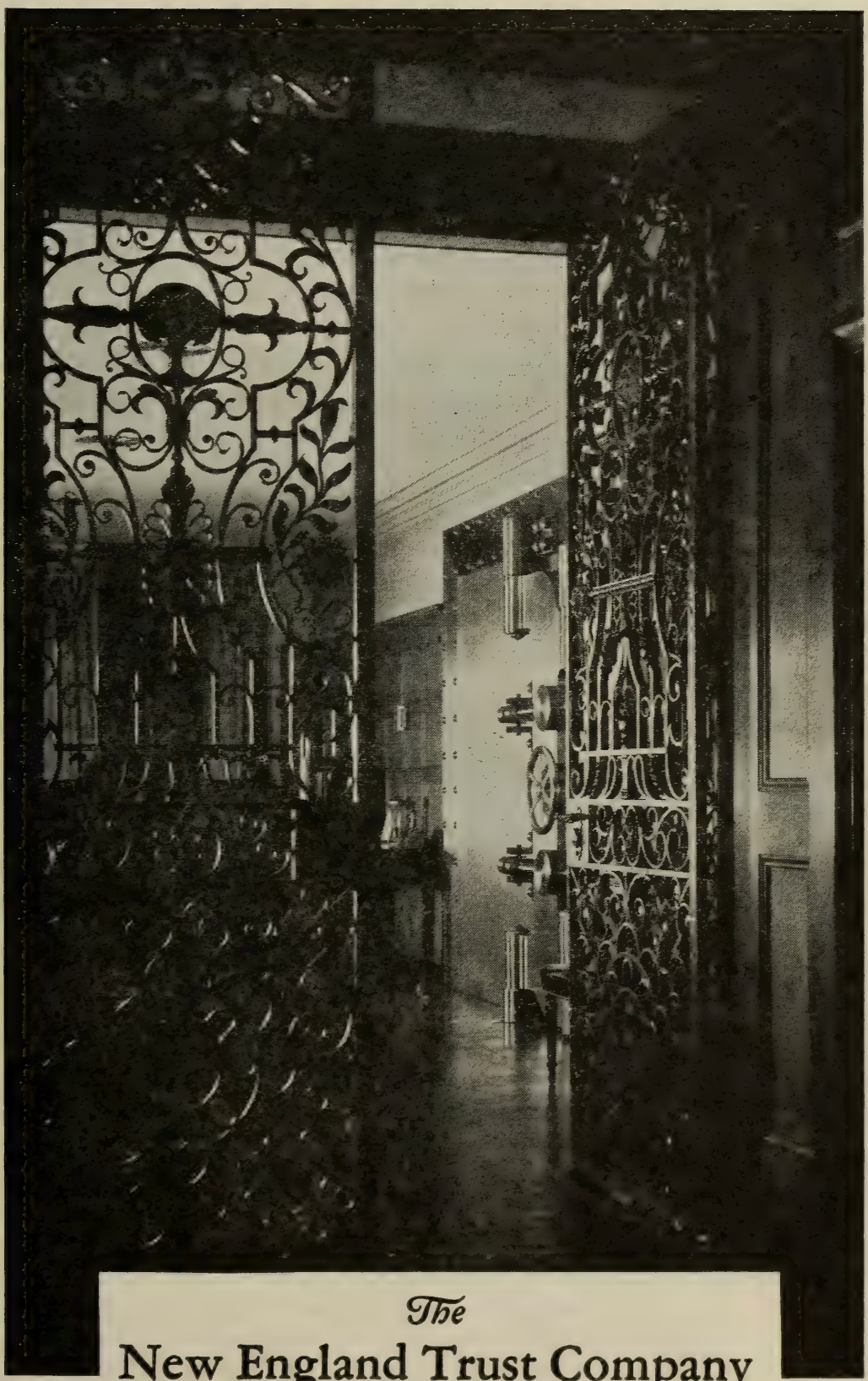
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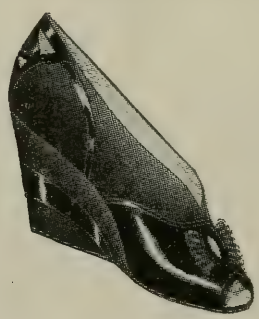
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boisterous fun which we find throughout the *Finale*. Here it is edged by a distinct spirit of anger." This writer, to whom the nine symphonies were as a bible, seems to have been particularly disturbed by the "unmusical C-sharp which bursts in upon the peaceful F major of the *Finale*." He found this intruding note "unbearable — a rude interruption, like a sudden stroke of fate upon the life of some gentle child." The comfortable serenity of an audience of today is not visibly ruffled by this outlandish passage; they seem inclined to accept it as a rather delectable fingerprint of Beethoven, impressed safely within the orthodox definition of the word "beauty."

Those who have sought in this symphony a reflection of Beethoven's life at the time have run into much difficulty. There is no lack of data, for the composer's activities and whereabouts in the summer of 1812 are adequately recorded. The chronicles of those months, as carefully laid out by Thayer, show little time for composition and less incentive to music of a carefree mood. In July, Beethoven went to Töplitz in the hope of a cure for the digestive disorders which harrassed him in these months. He went to Karlsbad, by his doctor's advice, in August. It was there that he met Goethe. He also tried Franzensbad, but, finding no improvement in his health, returned to Töplitz. There he saw and corresponded with Amalie Sebald. It is hard


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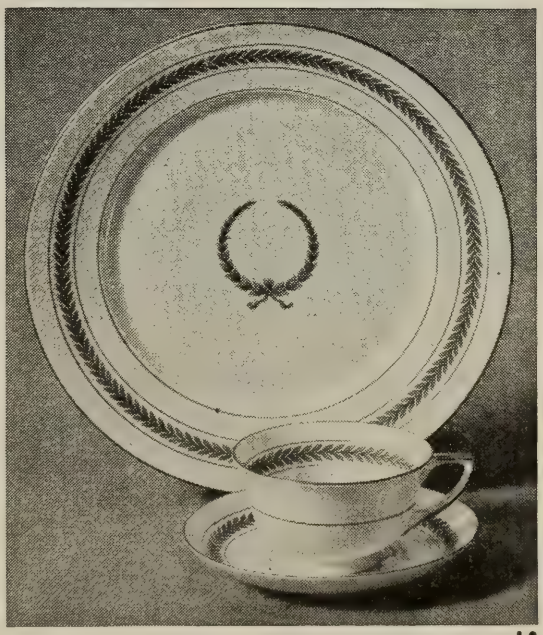
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to find, as Romain Rolland attempts to do, an inspiration for the symphony in this episode. By the tone of Beethoven's letters the affair was little more than desultory. He was merely basking for the moment in the charm of feminine companionship. Suddenly he departed for Linz, apparently with the injudicious purpose of breaking up an alliance between his brother Johann and a lady by the name of Therese Obermeyer. He rowed with his brother in vain; sought the aid of the police to have the undesirable Fräulein expelled from the town. The composer was presently informed that the lady against whom he was directing his venom had become his sister-in-law, and for the rest of his life he had to endure the reproaches of his brother for having pushed him into an unfortunate marriage.

Amidst such circumstances, upon which it is futile to dwell, did the Eighth Symphony come into existence. Work upon it was apparently begun in Töplitz, continued at Karlsbad, completed at Linz. There Beethoven lodged in his brother's house, with "a delightful view of the Danube, with its busy landing place and the lovely country beyond" to mitigate his sordid surroundings. He communed with his sketches in frequent walks to and from Pöstlingberg (so Johann Beethoven has said). The inevitable (and fairly simple) conclusion is that Beethoven, in the midst of his most productive years, with pregnant themes humming in his head, could be counted upon to work them

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out, despite physical distress and every preoccupation, sordid or otherwise. Also that unhappiness (for he was tragically unhappy at that time) could directly beget music of joyous relief, even as the dark period of the Heiligenstadt testament directly begot the entirely smiling Second Symphony.

The Eighth Symphony uses the modest orchestra of the Seventh. Neither trumpets nor drums are called for in the second movement. In the *Finale* the timpani are tuned in octaves – a new precedent. The sketchbooks indicate that Beethoven considered an introduction to the first movement. He abandoned his idea, to start squarely upon the beat with his first theme, setting the character of the work in its graceful melodic simplicity. This movement, like the rest, does not rely upon thematic contrast. The development is rich in fanciful involutions within that domain of the musician's art where words have never penetrated. The fine coda is an extension of the original one to exactly twice its length (by the evidence of a drum part used in the first performance).

The *allegretto scherzando* supplants anything so serious as a slow movement. The light staccato chords in the winds, repeated with clocklike regularity, are associated with the metronome, the invention of Beethoven's friend Johann Nepomuk Maelzel, on account of

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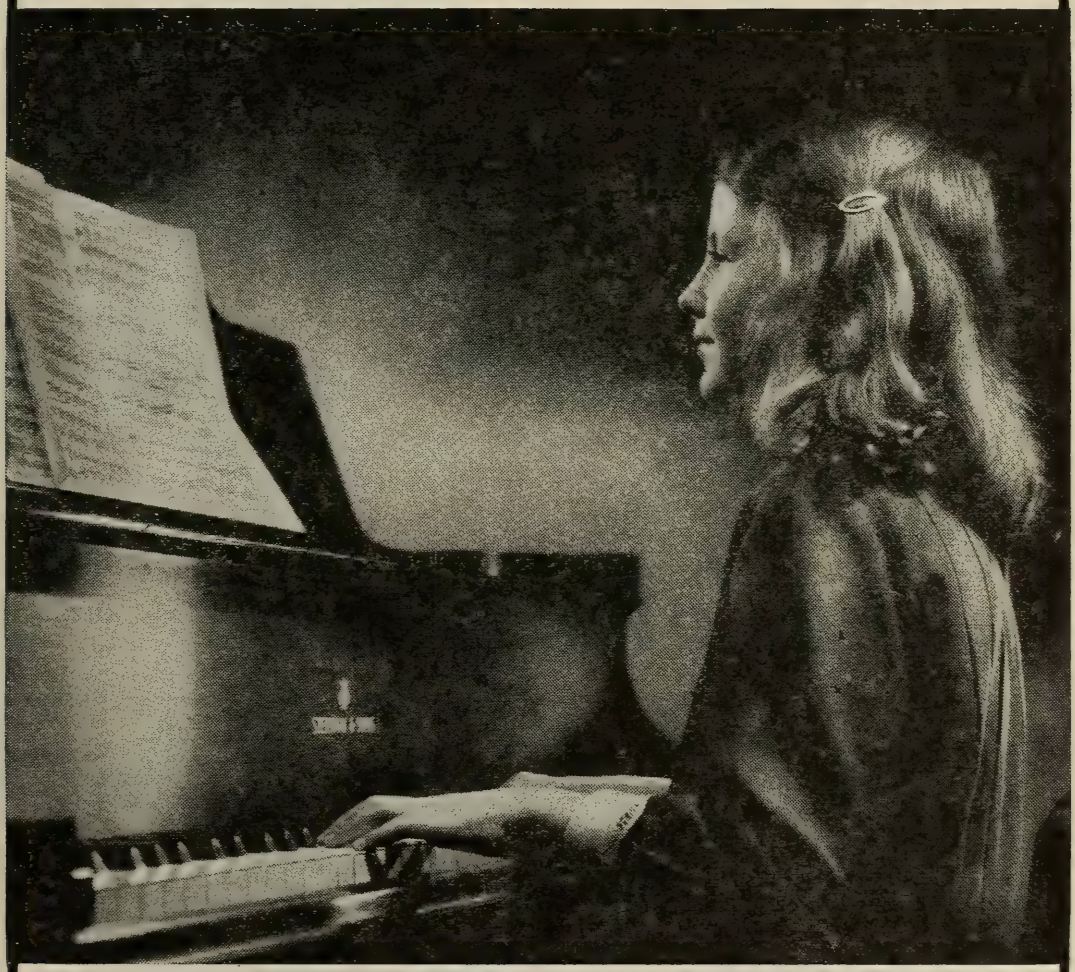
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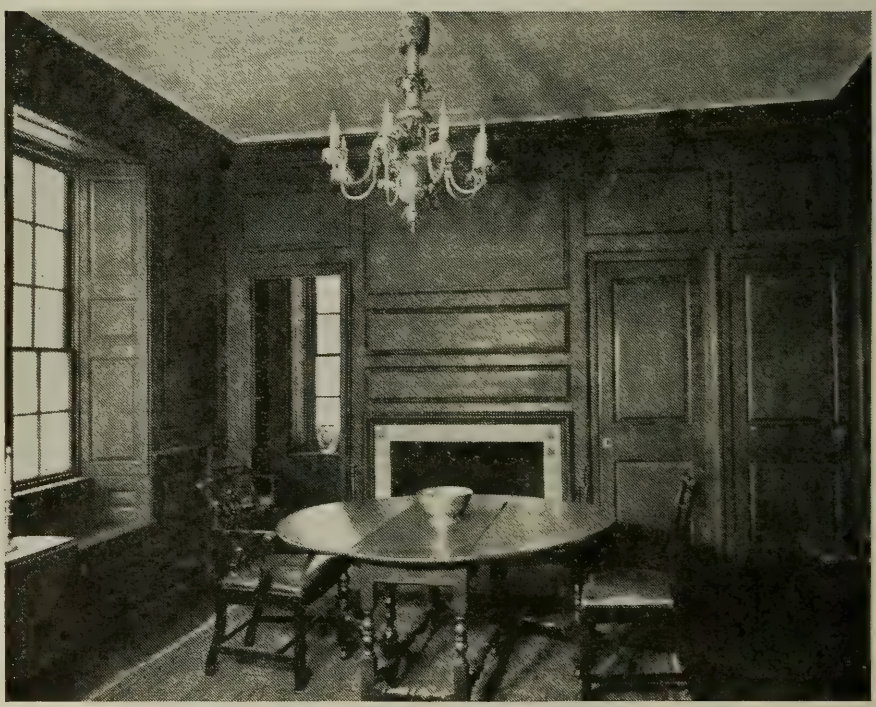
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a canon written by Beethoven on the same theme and sung by the composer, the inventor, and a group of friends at an evening's party. Thayer disproves Schindler's vague assertion that the party and the canon antedated the symphony. It must certainly have been written upon the theme of the completed symphony, for the metronome with its characteristic beating mechanism had not been invented in 1812, when the symphony was composed. The humor of the *allegretto scherzando* is of the sort that makes its point briefly—and stops there.

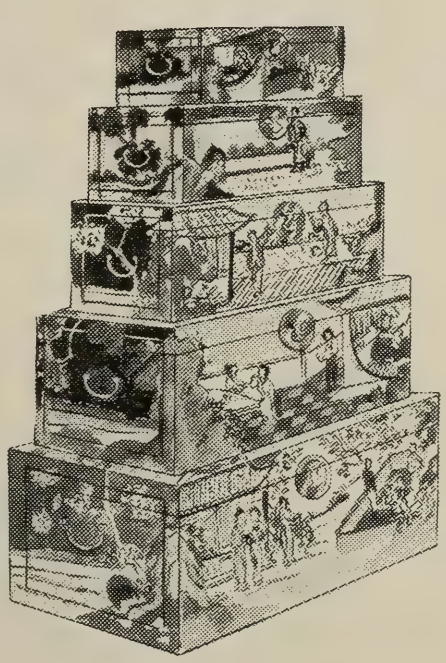
The *tempo di menuetto* of the third movement, considerably slower than the *scherzo* which by that time Beethoven had so fully developed, was probably conditioned by the absence of a true slow movement to precede it — repose of pace was æsthetically required before the swift finale. One recalls Wagner's paragraphs in his brochure on conducting, wherein he takes Mendelssohn sharply to task for his rapid tempo in conducting this movement.

In the third movement Beethoven was as brief as the form allowed; in the second movement he was briefer than form allowed. In the *allegro vivace* he let his galloping fancy carry him where it willed, to exceeding, and entirely pardonable, lengths. The capricious humor, withheld in the third movement, reasserts itself with delicate and airy grace in the opening *pianissimo* measures. The fertility and invention



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of the movement is the more astonishing for the mere fragments of themes upon which the whole captivating structure is built. About the "terrible C-sharp" which so greatly disturbed Sir George, Tovey has this to say, speaking of the coda: "With all its originality and wealth there has so far been no puzzling or abnormal feature in the movement, with one glaring exception. What on earth did that irrelevant roaring C-sharp mean? Thereby hangs a tail, viz., a Coda that is nearly as long as the whole body of the movement. The pun is not more violent than Beethoven's harmonic or enharmonic jokes on this point. . . . Now it suddenly appears that Beethoven has held that note in store wherewith to batter at the door of some immensely distant key. Out bursts the theme, then, in F-sharp minor. Can we ever find a way home again? Well, E-sharp (or F natural) is the leading note of this new key, and upon E-sharp the trumpets pounce, and hammer away at it until they have thoroughly convinced the orchestra that they mean it for the tonic. When this is settled, in sails the radiant Second Subject again. . . .Unquenchable laughter arises among the blessed Gods. The laughter has all the vaults of heaven wherein to disperse itself and to gather again into the last long series of joyous shouts which, after all its surprises, bring the Symphony to its end as punctually as planets complete their orbits."



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Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Pauer conducting. The most recent performance in the present series was March 24, 1939.

The orchestration consists of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

WHEN Tchaikovsky conducted the first performance of his newly completed Sixth Symphony nine days before his death, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity – though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death. The composer believed in his symphony with a con-

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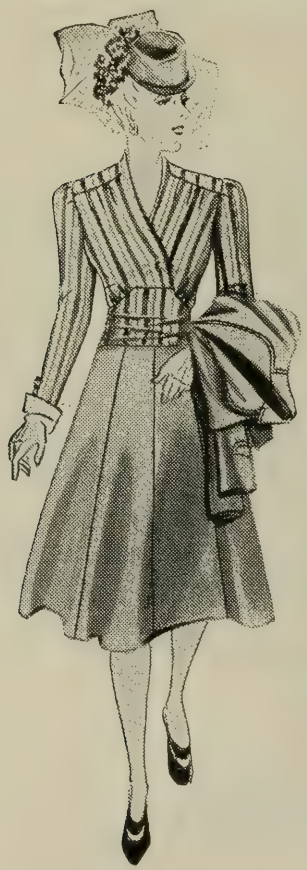
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viction which he by no means always felt for his newest scores as he presented them to the world (only about the melancholy finale, the *adagio lamentoso,* did he have doubts). He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigeance on the part of the play-



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ers? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Two dependable witnesses of this particular occasion have diagnosed the partial failure of the Sixth Symphony to reach its first audience – Modeste Tchaikovsky and Rimsky-Korsakov. Unfortunately, their conclusions do not agree.

Modeste Tchaikovsky, who closely understood his brother's sensitive subjection to circumstances, finds that the performance fell short of what it might have been, and attributes this to a lack of *rapport* between the composer and the players at rehearsal: "One thing oppressed him. At the rehearsals the Sixth Symphony made no impression upon the orchestra. He always set store by the opinion of the musicians. Moreover, he feared lest the interpretation of the Symphony might suffer from their coldness. Tchaikovsky only conducted his works well when he knew they appealed to the players. To obtain delicate nuances and a good balance of tone he needed his surroundings to be sympathetic and appreciative. A look of indifference, a coolness on the part of any of the band, seemed to paralyze him; he lost his head, went through the work perfunctorily, and cut the rehearsal as short as possible, so as to release the musicians from a wearisome task. Whenever he conducted a work of his own for the first time, a kind of uncertainty –

(*Continued on page 1100*)

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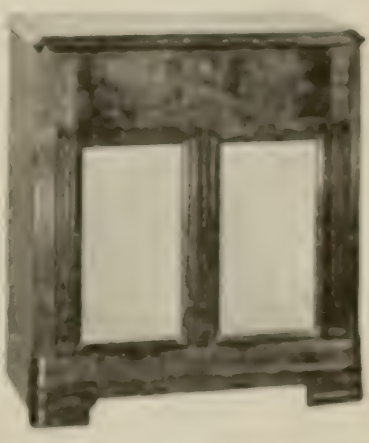
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almost carelessness — in the execution of details was apparent, and the whole interpretation lacked force and definite expression. The Fifth Symphony and 'Hamlet' were so long making their way merely because the composer had failed to make them effective."

Rimsky-Korsakov, on the contrary, found the performance entirely adequate. He refuses to attribute the later success under Napravnik entirely to superior abilities. "The Symphony was played finely by Napravnik, but it had gone very well at the author's hands, too. The public had simply not fathomed it the first time, and had not paid enough attention to it; precisely as several years earlier it had failed to give due attention to Tchaikovsky's Fifth Symphony. I imagine that the composer's sudden death (which had given rise to all sorts of rumours) as well as stories of his presentiment of approaching death (to which mankind is so prone) and, further, the propensity toward discovering a connection between the gloomy mood of the Symphony's last movement and such a presentiment, — all these now focussed the public's attention and sympathies on this work, and the spendid composition soon became famed and even modish."

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893.

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There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

Modeste follows the last days of his life, day by day. On November 1st, he went to the theatre with friends, was "in perfect health." Tchaikovsky laughed at Warlamov's distaste for spiritualism and preoccupation with death, and said: " 'There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time.' — When



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we walked home about 2 A.M., Peter was well in body and mind." It was at luncheon that day (November 3) that Tchaikovsky drank a glass of water that had not been boiled, and laughed at his friend's fear of cholera. But the disease had seized him that night, and Peter said to his brother: "I think this is death. Good-by, Modi." Shortly before his death, which occurred at three o'clock on the morning of November 6, Tchaikovsky, delirious, talked reproachfully of Mme. von Meck, whose friendship with him had ended in a break, hurt feelings and cruel misunderstanding. Modeste will admit no deliberate intent in his death, but there are those who believe that he drank the glass of germ-infested water because life had become intolerable to him; who claim that his cheerfulness was assumed to conceal his darker feelings from those about him. Still, the testimony of Modeste must be given great weight. No one was so close to Peter at this time. Peter, as open-natured as a child, never in his letters withheld from his intimate friends, least of all from his cherished "Modi," his spells of woeful depression, and the faithfulness with which Modeste records his brother's weaknesses inspires confidence.*

Whatever conclusion may be reached about Tchaikovsky's death, to

* What inner agonies of spirit preceded, and, it is said, resulted in his unhappy marriage, Modeste has not glossed over or tried to hide. If his passing allusion to them was slight and unparticularized, the decencies of the period and the near memory of his brother more than exonerated him.

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attempt to connect the Sixth Symphony with any brooding intentions of death is to go against the abundant evidence of Modeste. "The year of 1893 opened with a period of serene content, for which the creation of his Sixth, or so-called 'Pathetic' Symphony is mainly accountable. The composition of this work seems to have been an act of exorcism, whereby he cast out all the dark spirits which had possessed him in the preceding years." And Modeste goes on to describe a year peaceful in creation, of which there are cheerful bulletins of progress to his nephew Davidov, to Kashkin, to his publisher Jurgenson, or to his brother. The only cloud in his content was the temporary homesickness of his journey to England — a mood which usually descended on him when he was away from home and among strangers. Modeste Tchaikovsky may have been a more acute psychologist than some of our moderns when he spoke of the Sixth Symphony as a "casting out of the dark spirits that had possessed him."

The Symphony was announced in the programme of the first performance simply by its number. But the next day, Modeste found his brother at the tea table holding the score and pondering a title, for he was to send it to his publisher that day. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modeste suggested "Tragic," but Peter said that would not do. "I

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left the room before he had come to a decision. Suddenly I thought — 'Pathetic.' I went back to the room, I remember it as though it were yesterday, and I said the word to Peter. 'Spendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain." Still, Tchaikovsky could not have been thoroughly satisfied with the name *"Pathétique,"* for the next day he wrote to Jurgenson with directions about the dedication to his nephew, Vladimir Davidov, and gave the symphony no other identification than "No. 6." He added: "I hope it is not too late."

Wherefore the symphony remains what its maker intended it to be, so far as posterity was concerned — an "enigma." From various interpretations, each of which must remain nothing more than a single personal guess, let us quote that of Kashkin, who found in it something far more than a presentiment of its composer's approaching end. "It seems more reasonable," he wrote, "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance incon-*

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nue,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope' still remains the most profoundly stirring of his works."

~

The music as self-sufficient, and without biographical implications, is interestingly described by Donald Francis Tovey: "It is not for merely sentimental or biographical reasons that Tchaikovsky's sixth and last Symphony has become the most famous of all his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme: and the slow finale, with its complete simplicity of despair, is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven. The whole work carries conviction without the slightest sense of effort; and its most celebrated features, such as the second subject of the first movement, are thrown into their right relief by developments far more powerful, terse, and highly organized than Tchaikovsky has achieved in any other work. The extreme squareness and simplicity of the phrasing throughout the whole symphony is almost a source of power in itself. All Tchaikovsky's music is dramatic; and the Pathetic Symphony is the most dramatic of all his works. Little or nothing is to be gained by investigating it from a biographical point of view: there are no obscurities in the music either as musical forms or as emotional contrasts; and there is not the slightest difficulty in understanding why Tchaikovsky attached special importance to the work."

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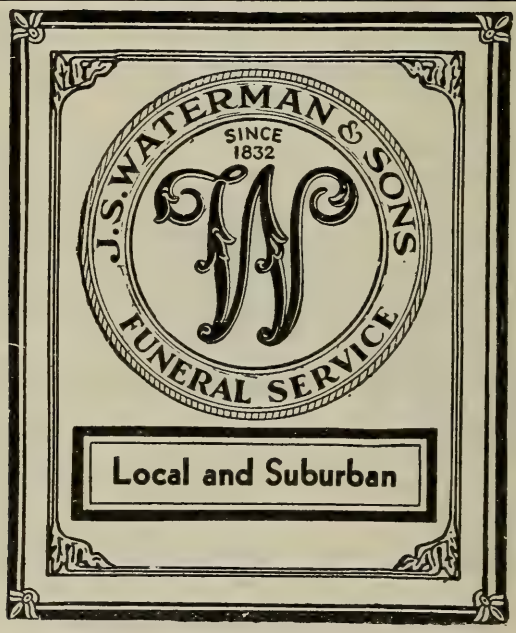
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SATURDAY EVENING, MAY 4, *at* 8:15 *o'clock*

BEETHOVEN Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

INTERMISSION

TCHAIKOVSKY Symphony No. 5 in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

This programme will end about 4:15 on Friday Afternoon, 10:00 o'clock on Saturday Evening

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert. A lecture on this programme will be given on Wednesday at 4:45 o'clock, in the Lecture Hall.

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TUESDAY AFTERNOON, APRIL 30, *at* 3 *o'clock*

(Closing Concerts of this Series)

Programme

BEETHOVEN.....Symphony No. 4 in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace; Trio: Un poco meno allegro
IV. Finale: Allegro, ma non troppo

INTERMISSION

TCHAIKOVSKY.....Symphony No. 4 in F minor, *Op.* 36

(Born May 7, 1840)

I. Andante sostenuto. Moderato con anima in movimento di Valse
II. Andantino in modo di canzona
III. Scherzo pizzicato ostinato: Allegro
IV. Finale: Allegro con fuoco

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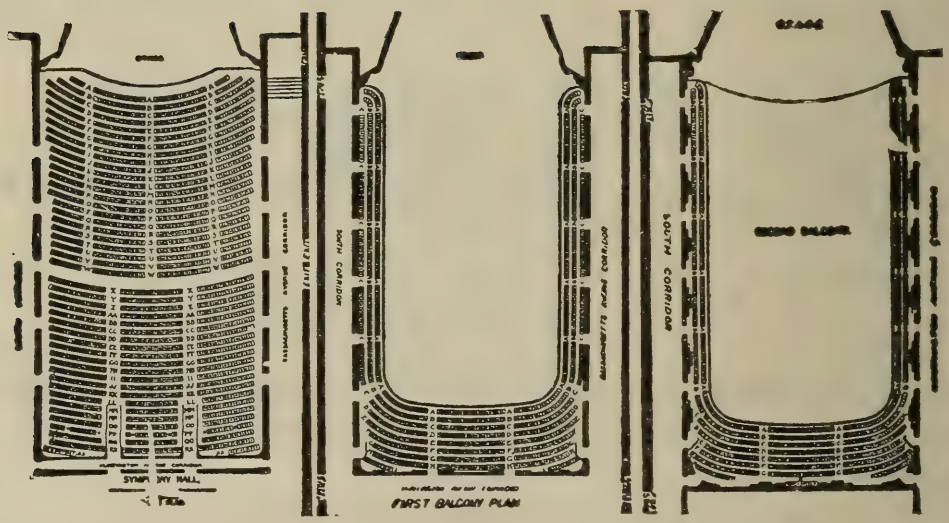
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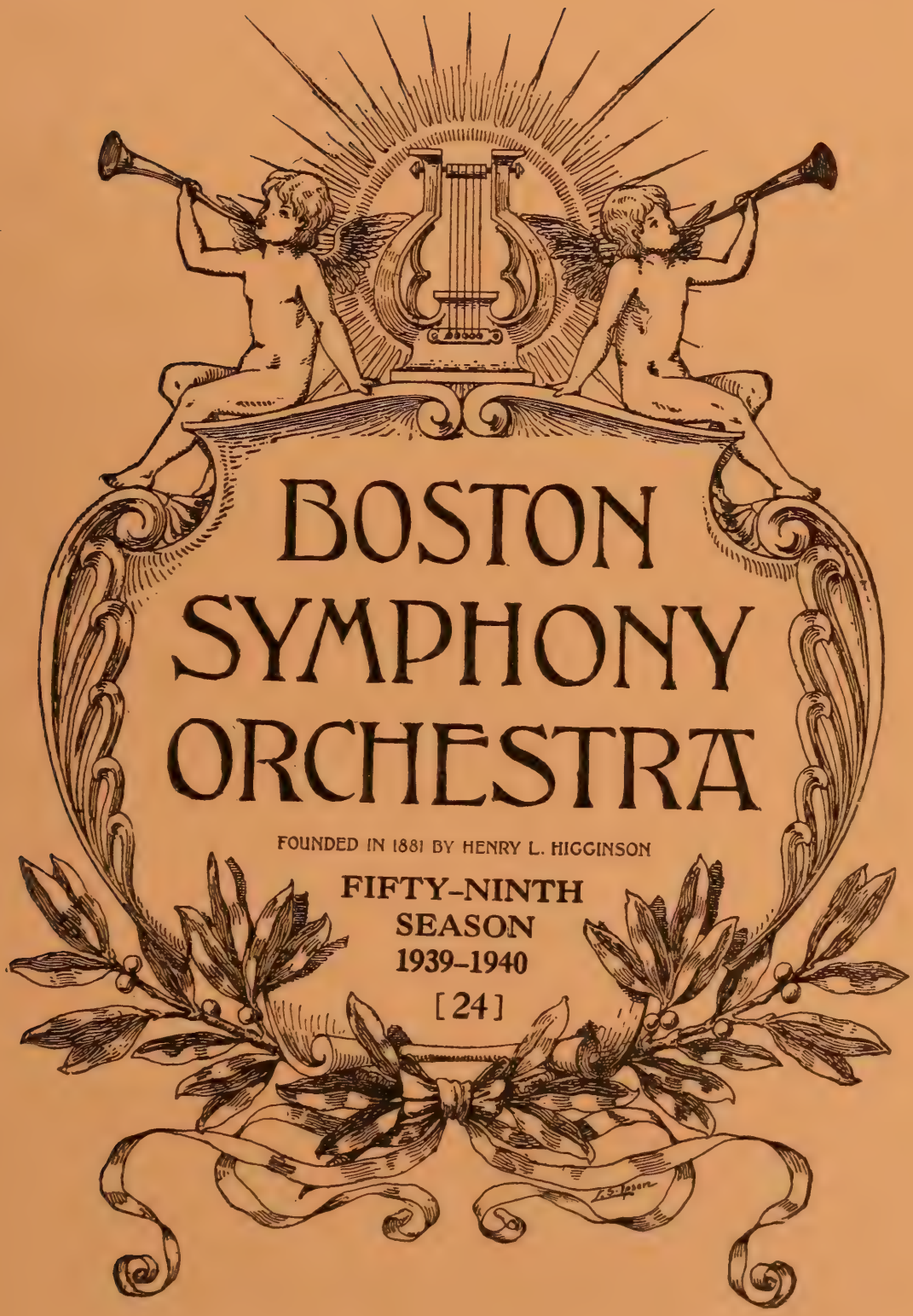
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with historical and descriptive notes by

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BEETHOVEN.....Symphony No. 2 in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo
IV. Allegro molto

INTERMISSION

TCHAIKOVSKY.....Symphony No. 5 in E minor, *Op.* 64

I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso); Allegro vivace

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 36

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Second Symphony, composed in 1802, was first performed April 5, 1803, at the *Theater-an-der Wien* in Vienna.

Dedicated to Prince Carl Lichnowsky, the symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

The last performance by the Boston Symphony Orchestra was November 11, 1938.

LOOKING down from the Kahlenberg "towards Vienna in the bright, sweet springtime," Thayer found the countryside where Beethoven worked out so much of his greatest music indescribably lovely. "Conspicuous are the villages, Döbling, hard by the city Nussdorfer line, and Heiligenstadt, divided from Döbling by a ridge of higher land in a deep gorge." Among these landmarks of Beethoven, now probably obliterated by population and habitation, there stood forth most notably the once idyllic Heiligenstadt, Beethoven's favorite haunt when music was in process of birth.

There in the year 1802, "Dr. Schmidt having enjoined upon Beethoven to spare his hearing as much as possible, he removed for the summer. There is much and good reason to believe that his rooms

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were in a large peasant house still standing, on the elevated plain beyond the village on the road to Nussdorf, now with many neat cottages near, but then quite solitary. In those years, there was from his windows an unbroken view across fields, the Danube and the Marchfeld, to the Carpathian Mountains that line the horizon. A few minutes' walk citywards brought him to the baths of Heiligenstadt; or, in the opposite direction, to the secluded valley in which, at another period, he composed the 'Pastoral' Symphony."

At Heiligenstadt in 1802, almost simultaneously Beethoven expressed himself in two startlingly different ways. In October he wrote the famous "Heiligenstadt testament," pouring out his grief at the full realization that his deafness was incurable, into a document carefully sealed and labelled "to be read and executed after my death." Before this and after, working intensively, making long drafts and redrafts, he composed the serene and joyous Second Symphony.

Writers have constantly wondered at the coincidence of the agonized "testament" and the carefree Symphony in D major. Perhaps it must be the expectation of perennial romanticism that a "secret sorrow" must at once find its voice in music. Beethoven at thirty-two had not yet reached the point of directly turning a misfortune to musical account — if he ever reached such a point. He was then not quite ready to shake off the tradition of Haydn and Mozart, who had their own moments of misery, but to whom it would never have remotely occurred to allow depressed spirits to darken the bright surfaces of their symphonies. Beethoven found a way, soon after, to strike notes of poignant grief or of earth-shaking power such as music had never known. He found the way through the mighty conception of an imaginary hero — not through the degrading circumstance that the sweet strains of music were for him to be displaced by a painful humming and roaring, the humiliating thought that he was to be an object of ridicule before the world — a deaf musician. That terrible prospect might reasonably be expected to have driven him to take glad refuge in his powers of creation, to exult in the joyous freedom of a rampant imagination, seizing upon those very delights of his art from which the domain of the senses was gradually shutting him out.

And indeed it was so. Writing sadly to Dr. Wegeler of his infirmity, he added: "I live only in my music, and I have scarcely begun one thing when I start another. As I am now working, I am often engaged on three or four things at the same time." He composed with unflagging industry in the summer of 1802. And while he made music of unruffled beauty, Beethoven maintained the even tenor of his outward life. Ferdinand Ries, who was very close to Beethoven at this time, has told the following touching incident:

"The beginning of his hard hearing was a matter upon which he

The Decorative Art of Mstislav Dobujinsky

An exhibition of the decorative art of Mstislav Dobujinsky is on view in the First Balcony Gallery together with music, pictures and autographs of the composers on these programmes.

Mr. Dobujinsky, only recently arrived in America, has contributed extensively to the art of stage designing. Born in St. Petersburg, his work soon brought him to the attention of Serge Diaghileff, who invited him to join the circle of *Mir Isskustva* (*World of Art*) and to contribute to the magazine of the same name, edited by Diaghileff. Subsequently Mr. Dobujinsky was engaged as designer for the Moscow Art Theatre by Stanislavsky. His first task was to mount Turgeneff's *A Month in the Country*, and these original designs were used by the Theatre Guild for the New York production in 1929.

From 1914 onward, Mr. Dobujinsky has made settings for Diaghileff's *Ballet Russe,* for the Sadler's Wells Theatre in London, the *Théatre de la Monnaie* in Brussels, the Lithuanian State Theatre and many others.

Arnold Haskell, the well-known student of the ballet, has recently written of his work as follows: "Dobujinsky is an outstanding example of the *Mir Isskustva* outlook; he truly covers the whole world of art. To the theatre he has given a remarkable series of décors. He is a pioneer of Russian book illustration, which is second only in importance to Russian theatrical art. If there is any activity in which he excels, it is as a painter of atmosphere, as the subtle portraitist of towns and climates."

In addition to designs for Tchaikovsky's operas and other theatrical productions, several pictures of St. Petersburg and an original composition are included in the exhibit. A list follows:

"The Queen of Spades" (Tchaikovsky)
1. The Garden
2. Liza's Drawing Room
3. The Ball
4. The Countess' Bedroom
5. The Barracks
6. Canal in St. Petersburg
7. The Gaming Room

"Eugene Onegin" (Tchaikovsky)
8. The Country House
9. Tatiana's Bedroom
10. Ball in the Country House

"The Sleeping Beauty" (Tchaikovsky)
11. Panorama

"The Nut Cracker" (Tchaikovsky)
12. Kingdom of the Candies

"Swan Lake" (Tchaikovsky)
13. The Lake

"Prince Igor" (Borodin)
14. Cathedrals
15. The Polovetzky Camp

"Boris Godunoff" (Moussorgsky)
16. Revolution

"Don Giovanni" (Mozart)
17. Epilogue

"Faust" (Gounod)
18. Faust's Room
19. Elysium

"Raymonda" (Glazounoff)
20. The Dream

"Les Sylphides" (Chopin)
21. Pavilion

St. Petersburg
22. White Night on the Neva
23. The English Quay
24. The Sphynx

25. Composition

was so sensitive that one had to be careful not to make him feel his deficiency by loud speech. When he failed to understand a thing he generally attributed it to his absent-mindedness, to which, indeed, he was subject in a great degree. He lived much in the country, whither I went often to take a lesson from him. At times, at 8 o'clock in the morning after breakfast, he would say: 'Let us first take a short walk.' We went, and frequently did not return till 3 or 4 o'clock, after having made a meal in some village. On one of these wanderings Beethoven gave me the first striking proof of his loss of hearing, concerning which Stephan von Breuning had already spoken to me. I called his attention to a shepherd who was piping very agreeably in the woods on a flute made of a twig of elder. For half an hour Beethoven could hear nothing, and though I assured him that it was the same with me (which was not the case), he became extremely quiet and morose. When occasionally he seemed to be merry it was generally to the extreme of boisterousness; but this happened seldom."

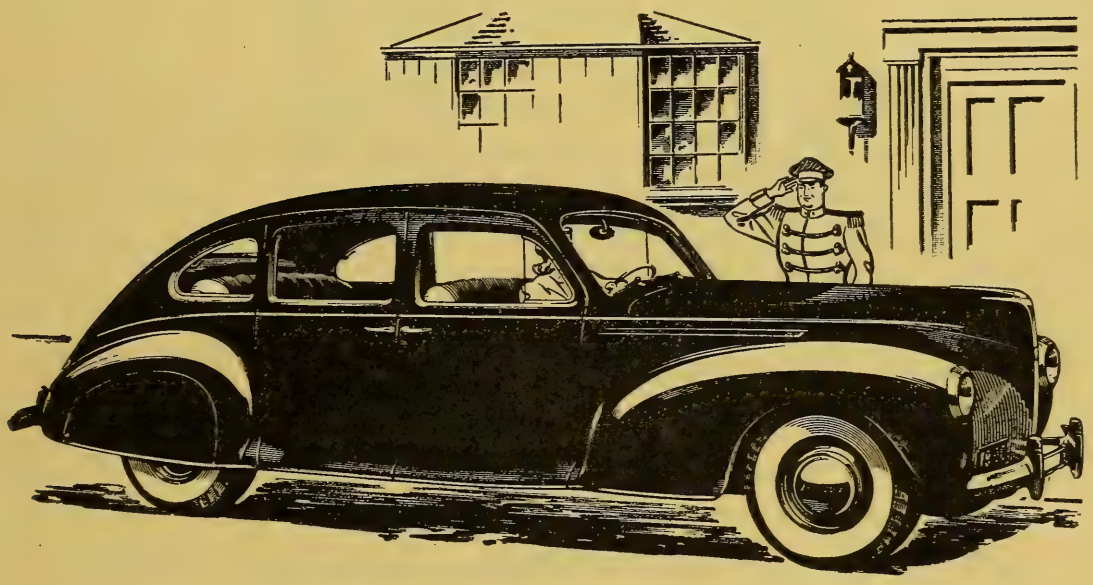
It may have been this pathetic episode of the shepherd's pipe which brought before Beethoven with a sudden vivid force the terrible deprivation of his dearest faculty. It may have precipitated the Heiligenstadt paper, for in it he wrote: "What a humiliation when one stood beside me and heard a flute in the distance and *I heard nothing,* or someone heard *the shepherd singing* and again I heard nothing; such

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incidents brought me to the verge of despair. A little more, and I would have put an end to my life — only art it was that withheld me. Ah, it seemed impossible to leave the world until I had produced all I felt called upon to produce."

To his more casual friends there could have been no suspicion of the crisis, the thoughts of suicide which were upon him at this time. He dined with them as usual, made music and joked with them, wrote peppery letters to his publishers, composed constantly. His serious attentions to Giulietta Guicciardi were then brought to an abrupt end, it is true, but it was known that this was not his first affair of the heart. Only after his death did the publication of the "Heiligenstadt Testament" make known the hopeless and anguished mood of Beethoven in 1802.

This remarkable document was signed on October 6, and must have been written at the end of his summer's sojourn in the then idyllic district of Heiligenstadt. The Symphony in D major was sketched in part by the spring of that year (Nottebohm, studying the teeming sketchbooks of this time, found extended and repeated drafts for the *Finale,* and the theme of the *Larghetto* (first written for horns). The symphony must have been developed in large part during the summer. It was certainly completed by the end of the year, in Beethoven's

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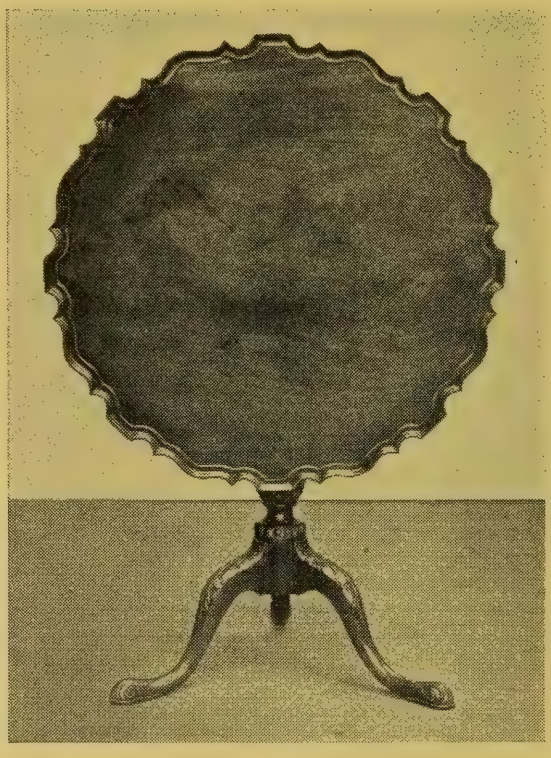
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winter quarters. It hardly appears that Beethoven spent this period in futile brooding. The three Violin Sonatas, Op. 30, were of this year; also the first two Pianoforte Sonatas, Op. 31, the Bagatelles, Op. 33, the two sets of variations, Op. 34 and 35, and other works, including possibly, the Oratorio "Christ on the Mount of Olives," and the Pianoforte Concerto in C minor, the date of whose completion is uncertain.

"De profundis clamavit!" added Thayer, after quoting the document, and others have looked upon it as a poignant and intimate confession, made under the safety of a seal by one who had in conversation kept a sensitive silence on this subject. Sceptics have looked rather askance at the "testament" on account of its extravagance of language, its evident romantic self-dramatization, its almost too frequent apostrophes of the Deity. It was indeed the effusion of a youthful romantic, whose lover's sighs had lately produced something as enduring as the "Moonlight" Sonata. The sorrow of the "testament," however expressed, was surely real enough to Beethoven. He was brought face to face at last with the necessity of openly admitting to the world what had long been only too apparent to all who knew him, although he had mentioned it only to his most intimate friends.

The knowledge of his deafness was not new to him. In the summer of 1800 (or as Thayer conjectures, 1801), he wrote to Carl Amenda, "Only think that the noblest part of me, my sense of hearing, has



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become very weak," and spoke freely of his fears. In the same month (June) he wrote at length to his old friend Dr. Wegeler at Bonn: "I may truly say that my life is a wretched one. For the last two years I have avoided all society, for it is impossible for me to say to people 'I am deaf.' Were my profession any other, it would not so much matter, but in my profession it is a terrible thing; and my enemies, of whom there are not a few, what would they say to this?"

~

The Beethoven of thirty-two was not the unruly Beethoven of later years. The composer, as he sat for his portrait about this time, wore a neat neckcloth and foppish coat, only the hair was somewhat disordered. Similarly, he had not yet subdued the forms to the impassioned utterance, nor parted ways with the pleasant and emotionally continent formulas of Mozart and Haydn. In the two "Fantasia" sonatas of 1801, his love for Giulietta Guicciardi had found tender expression; but he had given no intimation of the sweeping audacities of the "Eroica" Symphony. Not knowing of any such musical cataclysm to come, the first hearers of the Second Symphony were no doubt agreeably stirred by the almost martial rhythmic impulsion of the second theme in the first movement – strains which Romain Rolland considers to have been a reflection of the revolutionary spirit which,



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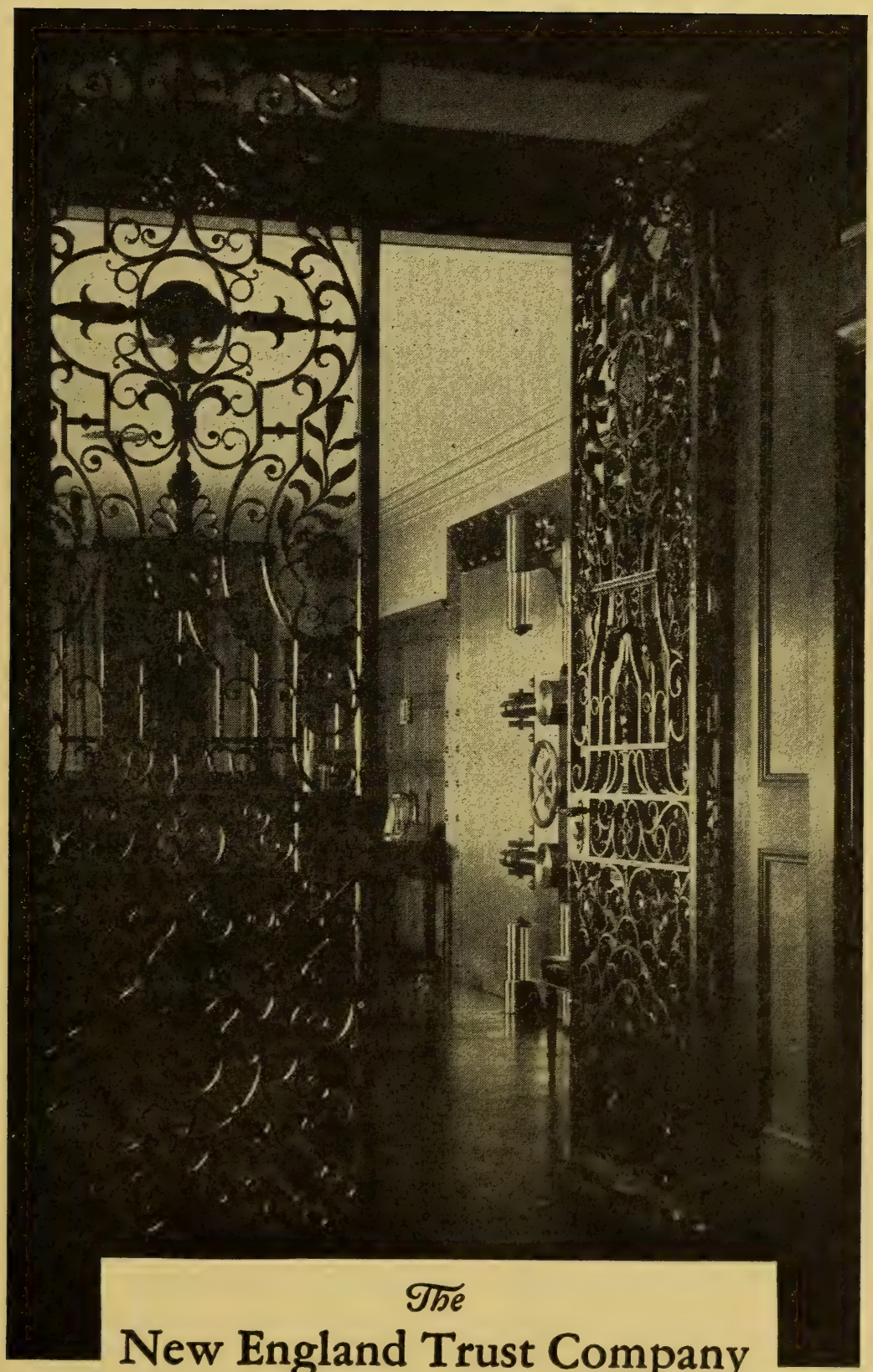
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kindled in France, was then penetrating Vienna, to find an especially eager response in the young composer, with his republican sympathies. The conservative listeners were hugely disturbed by Beethoven's whimsical indulgence in sudden contrasts of dynamics, or untrammeled modulations, particularly in the *Scherzo* and the *Finale*. It is necessary to read the words of displeasure which were pronounced upon the piece to realize to what extent the upstart Beethoven upset the constituted proprieties with his wanton ways. It was generally taken as a daring score in its time.

The first performance was on April 5, 1803, at Vienna. Beethoven had been engaged by Schikaneder to write an opera for production at his theatre, and the favored composer very likely thereby obtained the use of the Theater-an-der-Wien for a concert. The advertisements featured "the new oratorio, *Christus am Olberg.*" It is evidence of the public curiosity and general regard in which Beethoven was held in Vienna at this time when he had produced nothing of more than chamber dimensions except the ballet "Prometheus" and the First Symphony, that he doubled the prices and more, reaping 1800 florins from the concert.

Besides the oratorio, the First and Second symphonies were played, and a "new" pianoforte concerto — the Third, in C minor. The final rehearsal was held on the morning of the day of the performance,



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Tuesday, April 5. Ries was summoned by Beethoven about five o'clock in the morning. "I found him in bed," Ries relates, "writing on separate sheets of paper. To my question what it was, he answered, 'Trombones.' At the concert the trombones were played from these sheets." Ries afterwards regretted his carelessness in not investigating the reason for these hurried trombone parts, and their identity. Thayer conjectured that Beethoven "had probably found the aria *'Erzittre, Erde'* [in the "Christus"] to fail of its intended effect, and added the trombone on the morning of the final rehearsal, to be retained or not, as should prove advisable on trial." Of the rehearsal, Ries says: "It began at 8 o'clock in the morning. It was a terrible rehearsal, and at half after 2 everybody was exhausted and more or less dissatisfied. Prince Karl Lichnowsky, who attended the rehearsal from the beginning, had sent for bread and butter, cold meat and wine in large baskets. He pleasantly asked all to help themselves and this was done with both hands, the result being that good nature was restored again. Then the Prince requested that the oratorio be rehearsed once more from the beginning, so that it might go well in the evening and Beethoven's first work in this *genre* be worthily presented. And so the rehearsal began again."

At the performance Beethoven, who took the piano part in the con-

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certo, asked Seyfried to turn the pages for him, whereupon Seyfried was dismayed to find upon the piano sheets of illegible scrawls, with yawning gaps. Beethoven gave him his cues to turn with a secret nod, and treated the episode afterwards as a huge joke. The oratorio seems not to have won general approval, and the Second Symphony, in its early hearings, came in for some drastic criticism. Spazier, after the first Leipzig performance, compared the offending *Finale* to "a repulsive monster, a wounded, tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony at the end."

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FIFTH SYMPHONY IN E MINOR, *Op.* 64

By PETER ILYITCH TCHAIKOVSKY

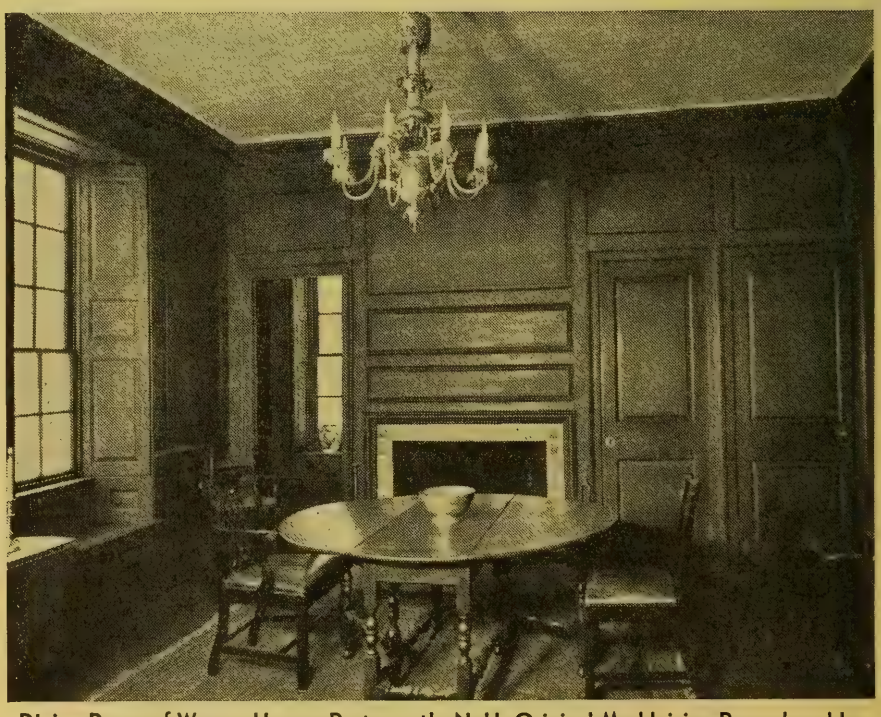
Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in August of 1888, Tchaikovsky's Fifth Symphony was first performed at St. Petersburg on November 17 under the composer's direction.

It is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, and strings.

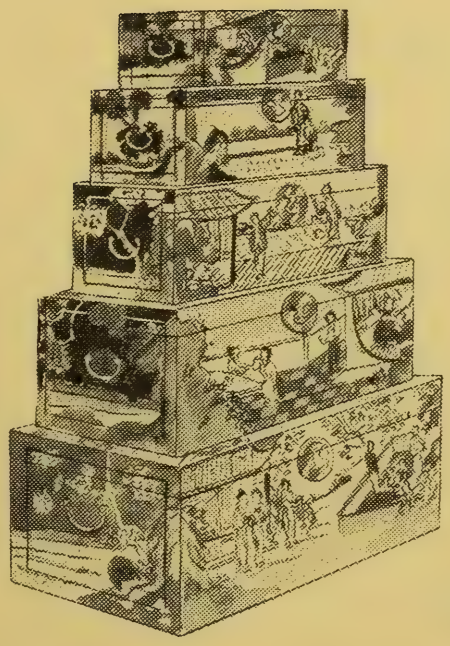
The most recent performances at the Friday and Saturday concerts of the Boston Symphony Orchestra were on December 24–25, 1937.

TCHAIKOVSKY'S slight opinion of his Fifth Symphony, as compared to his ardent belief in his Fourth and Sixth, is a curious fact, coming as it did from an incorrigible self-analyst, who was always ready to rehearse in his letters to his friends his doubts and beliefs as to the progress of his music. He was much more close-mouthed about his new scores at this time of self-confidence and established fame than he was in 1877, the year of the Fourth Symphony, when he would confide each step to Mme. von Meck, or earlier, when he would submit each new manuscript to his colleagues, hanging on their approval, when he would study audiences and newspaper reviews. There were musical confidences in the letters of the later years. But they were more



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laconic, had less of the questioning note. The artist, surer of his powers, was no less analytic, no less honest about them. He never hesitated to tell, for example, when he was composing from the urge to compose, and when he was forcing himself to it; when he was writing "to order," when he was not.

Usually the opinion of the composer has coincided with that of posterity. The Fifth Symphony is probably the most notable exception. Of the Fourth Symphony and the Sixth he was always proud. The "Manfred" Symphony he "hated," and considered destroying all but the opening movement. The two of his operas which he always defended have proved to be the principal survivors — *Eugene Oniegen* and *Pique Dame*. The former he staunchly believed in, despite its early failures. He had inordinate ambitions for an earlier love — *Cherevichek,* but even after he rewrote it as *Les Caprices d'Oxane,* the world never came around to his view. The world also made a conspicuous reversal in regard to his lighter music. About the ballet, *The Sleeping Beauty,* he was enraptured from the start — thoroughly in the vein, and in love with his subject. The Ballet *Casse Noisette,* on the other hand, he regarded as an uncongenial subject, an annoying commission.

The gist of Tchaikovsky's written remarks about the Fifth Sym-



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phony is soon told. "To speak frankly," he wrote to Modeste in May, "I feel as yet no impulse for creative work. What does this mean? Have I written myself out? * No ideas, no inclination! Still I am hoping to collect, little by little, material for a symphony." To Mme. von Meck, a month later – "Have I told you that I intend to write a symphony? The beginning was difficult; but now inspiration seems to have come. However, we shall see." In August, with the symphony "half orchestrated," the listless mood still prevailed: "When I am old and past composing, I shall spend the whole of my time in growing flowers.† My age – although I am not very old [he was forty-eight] – begins to tell on me. I become very tired, and I can no longer play the pianoforte or read at night as I used to do." Three weeks later he reports briefly that he has "finished the Symphony."

The first performances, which he conducted at St. Petersburg on

* Apparently Tchaikovsky had not forgotten the remark to this effect made by a critic in Moscow six years earlier, about his violin concerto. The composer must have been unpleasantly aware that since that time he had written no work in a large form, which had had more than a "success d'estime." The operas "Mazeppa" and "The Enchantress" had fallen far short of his expectations. In the programme symphony, "Manfred," he had never fully believed. Of the Orchestral suites, only the third had had a pronounced success.

† Tchaikovsky had in that spring comfortably established himself in his country house at Frolovskoe near Moscow, where he could enjoy his solitary morning walks, and his flower garden, with its "charming pool and tiny islet, fringed by forest."

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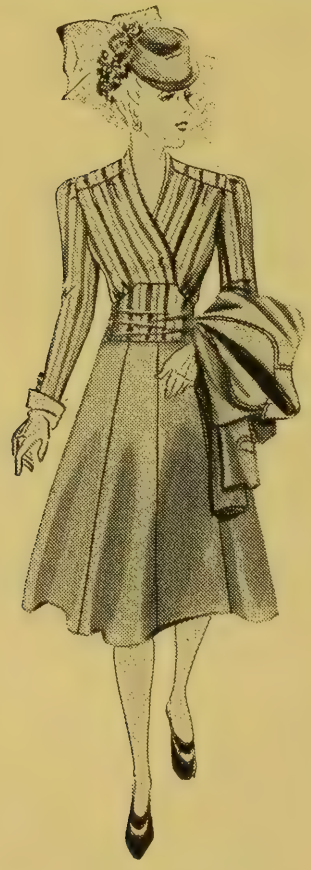
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November 17 and 24, despite a considerable popular success, hardly raised his opinion of the new symphony, for he wrote to Mme. von Meck in December – "After two performances of my new symphony in St. Petersburg and one in Prague, I have come to the conclusion that it is a failure. There is something repellent, something superfluous, patchy, and insincere, which the public instinctively recognizes. It was obvious to me that the ovations I received were prompted more by my earlier work, and that the symphony itself did not really please the audience. The consciousness of this brings to me a sharp twinge of self-dissatisfaction. Am I really played out, as they say? Can I merely repeat and ring the changes on my earlier idiom? Last night, I looked through *our* symphony (No. 4). What a difference! How immeasurably superior it is! It is very, very sad!"

The success of the symphony when he conducted it at Prague on December 22, and when it was produced at Moscow a few weeks later does not seem to have altered his opinion. Only after another pronounced success at Hamburg, where he conducted the work on March 15, did he alter his opinion. The musicians at the rehearsals had a high opinion of it, a circumstance which always carried much weight with Tchaikovsky. This concert brought from him his best word for the symphony. He wrote to Davidov: "The Fifth Symphony was mag-



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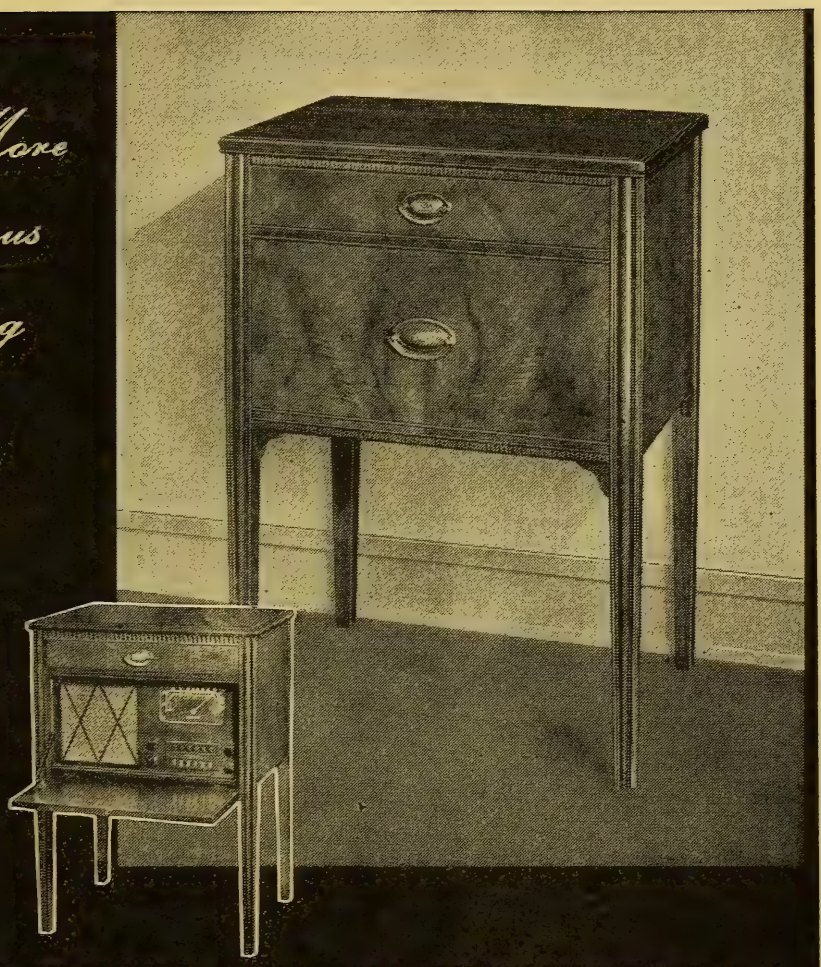
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nificently played and I like it far better now, after having held a bad opinion of it for some time."

~

Ernest Newman writes:

"It is a curious fact that whereas the sixth symphony, admittedly based on a programme, leaves us here and there with a sense that we are missing the connecting thread, the fifth symphony, though to the casual eye not at all programmistic, bears the strongest internal evidences of having been written to a programme. The feeling that this is so is mainly due to the recurrence, in each movement, of the theme with which the symphony begins. This produces a feeling of unity that irresistibly suggests one central controlling purpose. The theme in question is peculiarly sombre and fateful. It recurs twice in the following andante, and again at the end of the waltz that constitutes the third movement. In the finale, the treatment of it is especially remarkable. It serves, transposed into the major, to commence this movement; it makes more than one reappearance afterwards. But this is not all the thematic filiation this symphony reveals. One of the themes of the second movement — the andante — also recurs in the finale, while the opening subject proper of the finale (following the introduction) is plainly based on the opening subject of the whole symphony. Lastly, the first subject of the allegro of the first movement reappears in the major, on the last page but two of the score, to the same accompaniment as in the allegro. So that — to sum the matter up

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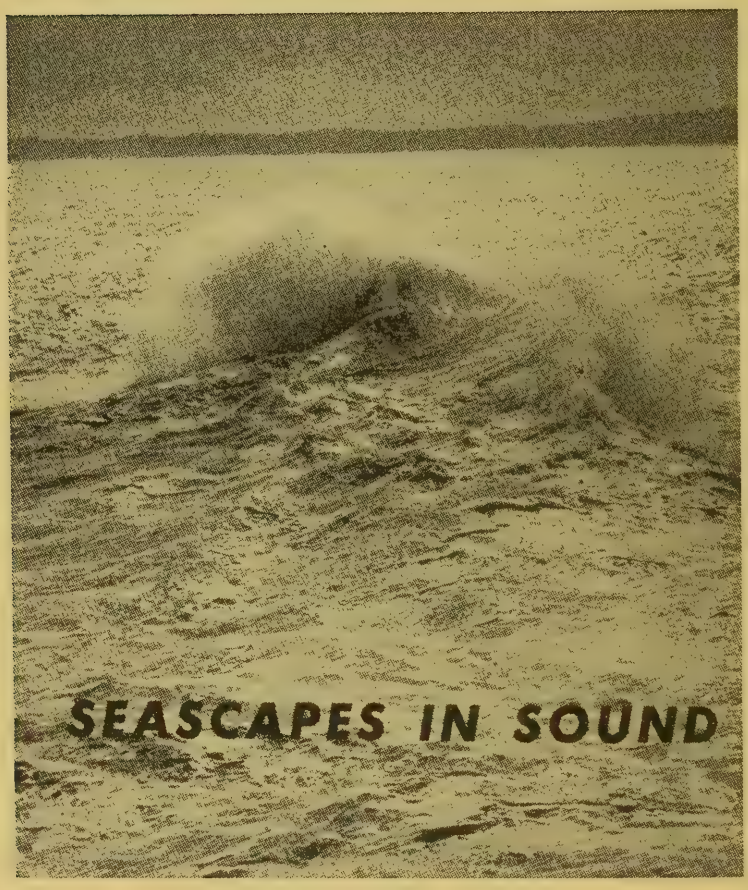
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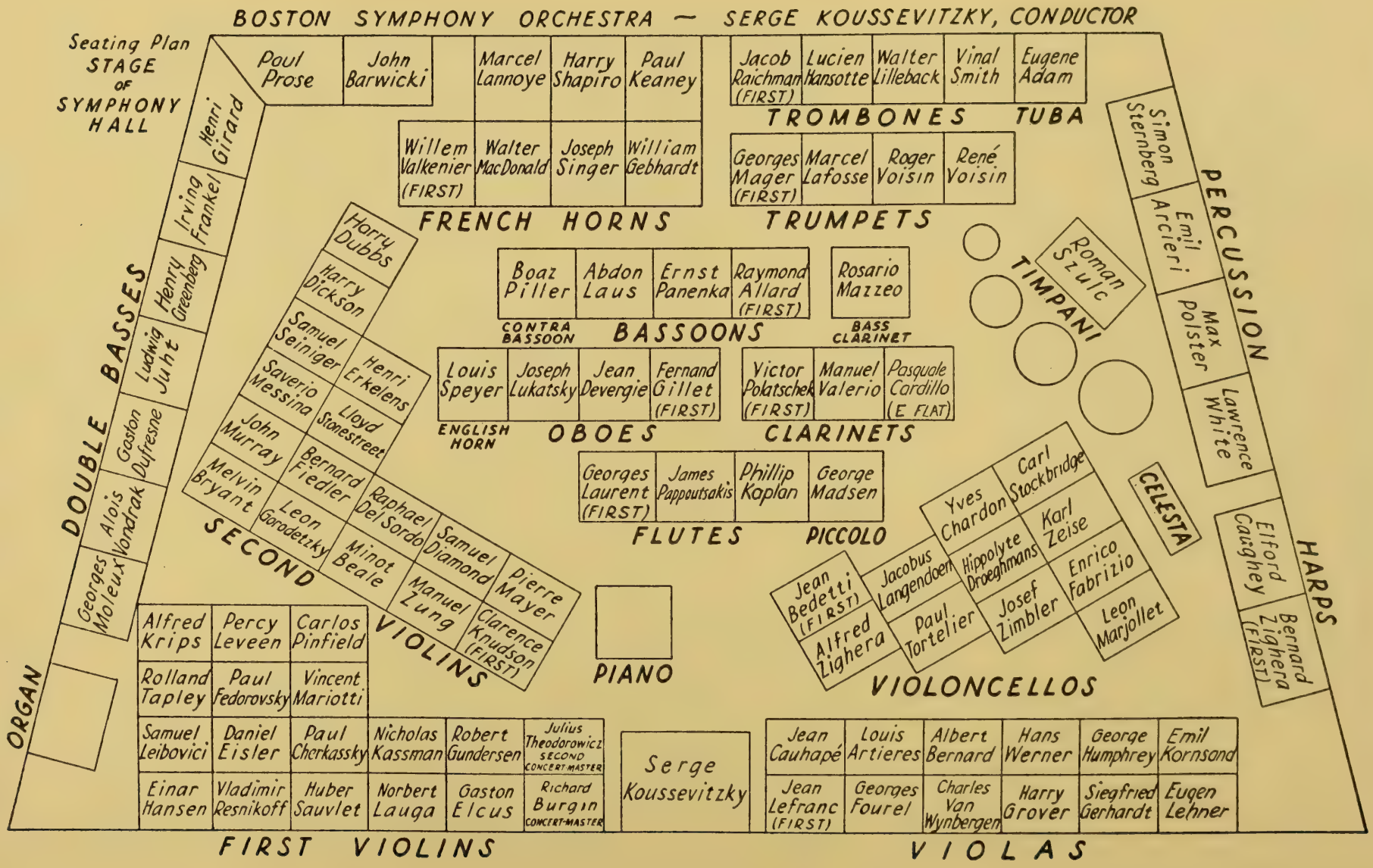
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concisely — the fourth movement contains two themes from the first and one from the second; the third and second movements each contain one theme from the first — a scheme that is certainly without a parallel in the history of the symphony. No one, I think will venture to assert that so elaborate a system of thematic repetition as this is due to mere caprice; nor is it easy to see why Tchaikovsky should have indulged in it at all if his object had been merely to write a 'symphony in four movements.' Nothing can be clearer than that the work embodies an emotional sequence of some kind. It is a great pity that we have no definite clew to this; but even on the face of the matter as it now stands the general purport of the symphony is quite plain.*

"The gloomy, mysterious opening theme suggests the leaden, deliberate tread of fate. The allegro, after experimenting in many moods, ends mournfully and almost wearily. The beauty of the andante is twice broken in upon by the first sombre theme. The third movement — the waltz — is never really gay; there is always the suggestion of impending fate in it; while at times the scale passages for the strings give it an eerie, ghostly character. At the end of this also there comes the heavy, muffled tread of the veiled figure that is suggested by the opening theme. Finally, the last movement shows us, as it were, the emotional transformation of this theme, evidently in harmony with a change in the part it now plays in the curious drama. It is in the major instead of in the minor; it is no longer a symbol of weariness and foreboding, but bold, vigorous, emphatic, self-confident. What may be the precise significance of the beautiful theme from the second movement that reappears in the finale it is impossible to say; but it is quite clear that the transmutation which the first subject of the allegro undergoes, just before the close of the symphony, is of the same psychological order as that of the 'fate' motive — a change from clouds to sunshine, from defeat to triumph."

* Since these words were written, the tentative sketch of a programme was found in the notebooks of Tchaikovsky which are now preserved in the Museum at Klin. Nicolas Slonimsky, examining these notebooks, came across the following notation for the Fifth Symphony: "Program of the First Movement of the Symphony: Introduction. Complete resignation before Fate, or, which is the same, before the inscrutable predestination of Providence. Allegro (I) Murmurs, doubts, plaints, reproaches against X X X [three crosses in the original]. (II) Shall I throw myself in the embraces of Faith??? [three question marks in the original]. [On the corner of the leaf] a wonderful programme, if I could only carry it out."


BOSTON SYMPHONY ORCHESTRA — SERGE KOUSSEVITZKY, CONDUCTOR
Seating Plan STAGE OF SYMPHONY HALL
Poul Prose
John Barwicki
Marcel Lannoye
Harry Shapiro
Paul Keaney
Jacob Raichman (FIRST)
Lucien Hansotte
Walter Lilleback
Vinal Smith
Eugene Adam
TROMBONES
TUBA
Willem Valkenier (FIRST)
Walter MacDonald
Joseph Singer
William Gebhardt
FRENCH HORNS
Georges Mager (FIRST)
Marcel Lafosse
Roger Voisin
René Voisin
TRUMPETS
Simon Sternberg
Emil Arcieri
PERCUSSION
Max Polster
Lawrence White
Roman Szulc
TIMPANI
Harry Dubbs
Harry Dickson
Samuel Seiniger
Henri Erkelens
Saverio Messina
Lloyd Stonestreet
John Murray
Bernard Fiedler
Melvin Bryant
Leon Gorodetzky
Raphael Del Sordo
Minot Beale
Samuel Diamond
Manuel Zung
Pierre Mayer
Clarence Knudson (FIRST)
SECOND VIOLINS
Henri Girard
Irving Frankel
Henry Greenberg
Ludwig Juht
Gaston Dufresne
Alois Vondrak
Georges Moleux
DOUBLE BASSES
Boaz Piller
Abdon Laus
Ernst Panenka
Raymond Allard (FIRST)
CONTRA BASSOON
BASSOONS
Rosario Mazzeo
BASS CLARINET
Louis Speyer
Joseph Lukatsky
Jean Devergie
Fernand Gillet (FIRST)
ENGLISH HORN
OBOES
Victor Polatschek (FIRST)
Manuel Valerio
Pasquale Cardillo (E FLAT)
CLARINETS
Georges Laurent (FIRST)
James Pappoutsakis
Phillip Kaplan
George Madsen
FLUTES
PICCOLO
Yves Chardon
Carl Stockbridge
Karl Zeise
Hippolyte Broeghmans
Enrico Fabrizio
Josef Zimbler
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Alfred Zighera
Jacobus Langendoen
Paul Tortelier
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Elford Caughey
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HARPS
VIOLONCELLOS
PIANO
ORGAN
Alfred Krips
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Emil Kornsand
Jean Lefranc (FIRST)
Georges Fourel
Charles Van Wynbergen
Harry Grover
Siegfried Gerhardt
Eugen Lehner
VIOLAS

Honor Roll

Among those who attend the concerts of the Boston Symphony Orchestra, the following are listed as having heard the Orchestra under each of its regular conductors from Sir George Henschel to Dr. Serge Koussevitzky. Since existing records are insufficient for a full compilation, any whose names have been omitted are requested to send them to REGINALD C. FOSTER, *Chairman,* Friends of the Boston Symphony Orchestra.

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Miss Katharine H. Stone
Miss Sarah D. Stover

Miss Alice P. Tapley
Dr. Augustus Thorndike
Mrs. Ward Thoron

Mrs. George Weatherby
Mrs. Frederic A. Wetherbee
Mrs. Margaretha H. Williamson

WORKS PERFORMED AT THIS SERIES OF CONCERTS DURING THE SEASON 1939–1940

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KOUTZEN: Concerto for Five Solo Instruments and String Orchestra (First time in Boston); XVI, *February* 23 725

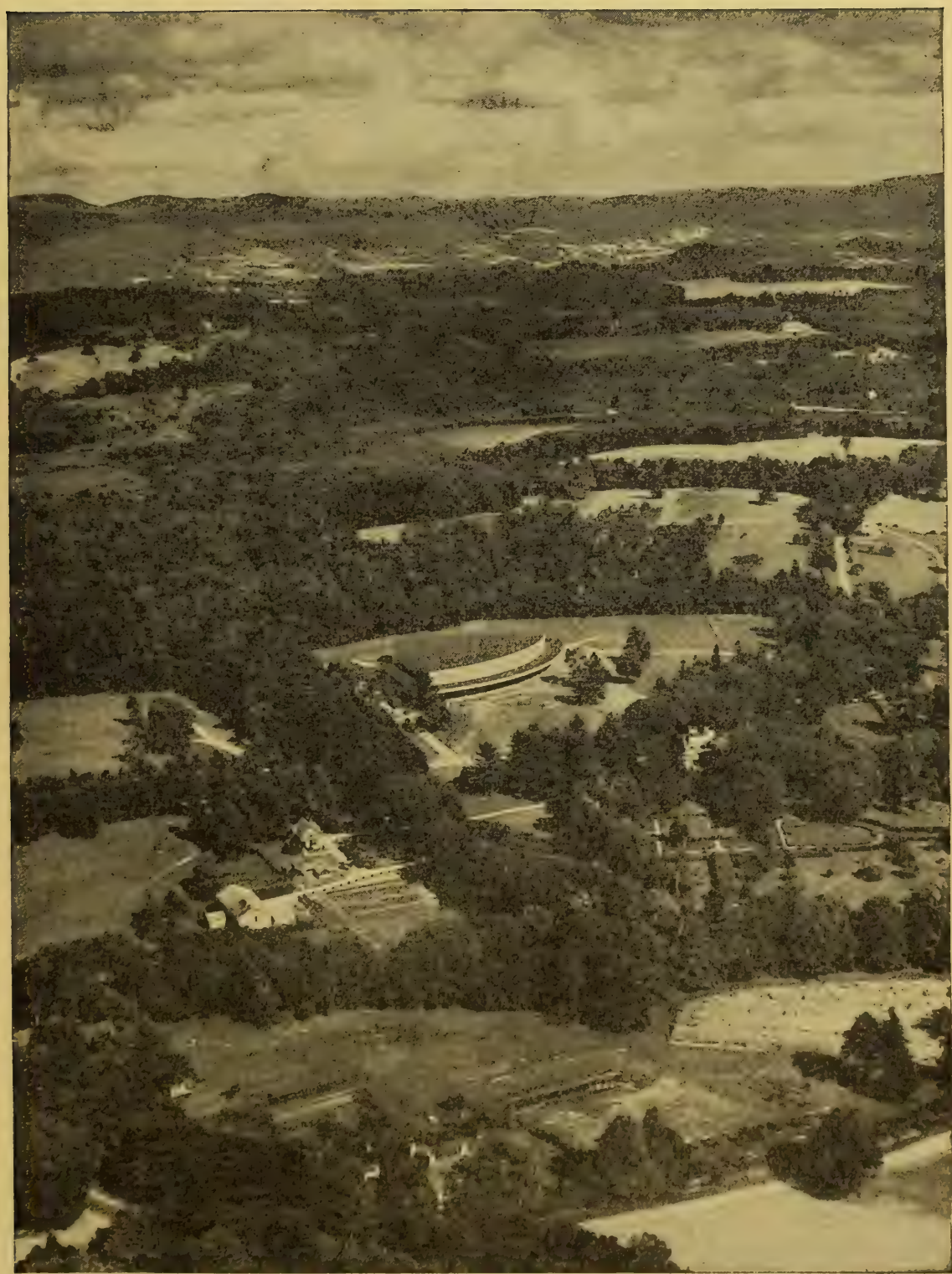
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AIRPLANE VIEW OF "TANGLEWOOD"

Home of the Berkshire Symphonic Festival

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SUMMARY

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BEETHOVEN	9	MOZART	2
BERLIOZ	2	PISTON	1
BLOCH	1	POOT	1
BRAHMS	3	PROKOFIEFF	2
BRUCKNER	1	REGER	1
DEBUSSY	3	RIMSKY-KORSAKOV	2
DUKAS	1	ROSSINI	1
FAURÉ	1	SCHUBERT	2
FOOTE, GEORGE	1	SCHUMAN, WILLIAM	1
FRANCK	1	SCHUMANN	2
HANDEL	2	SCRIABIN	1
*HANSON	2	SHOSTAKOVITCH	1
HARRIS	1	SIBELIUS	6
HAYDN	1	STRAUSS	3
HILL	1	STRAVINSKY	6
HINDEMITH	2	SZYMANOWSKI	1
IBERT	1	TCHAIKOVSKY	5
D'INDY	2	THOMPSON, RANDALL	1
KOUTZEN	1	TOCH	1
LOPATNIKOFF	1		
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* Hanson's Third Symphony was repeated.

ORCHESTRAL WORKS PERFORMED FOR THE FIRST TIME ANYWHERE

FOOTE, GEORGE:	Suite, "In Praise of Winter."
HANSON:	Symphony No. 3.
HILL:	Concertino for String Orchestra.
LOPATNIKOFF:	Symphony No. 2, Op. 24.

OTHER WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

BLOCH:	Concerto for Violin and Orchestra.
HINDEMITH:	Concerto for Violin and Orchestra.
IBERT:	Chamber Concertino for Saxophone and Orchestra.

A Music Summer

(Editorial in the Harvard Alumni Bulletin, April 19, 1940)

The recent announcement that the Rockefeller Foundation has made a grant of $60,000 in support of the Berkshire Music Center, an outgrowth of the continuing Berkshire Symphonic Festival, has great significance. It is defined as "a notable recognition of the ambitious project of the Boston Symphony Orchestra." The Foundation itself declares that it has "stepped outside its usual program in the humanities to make a contribution toward a project which it is hoped will have an important influence on the development of music in America." It does not concern us here to consider just how this subvention will be expended, as it surely will, for the public good. It is, however, a matter of deep interest and high encouragement to all lovers of the humanities that here in America, and especially at a time when the lights are so tragically out in Europe, an Institute for the advanced study of music and an Academy for the more general cultivation of that art can open their doors in the summer, now so nearly upon us, under such propitious auspices of stability as the Rockefeller grant has added to those that have blessed the enterprise from its very inception.

Detailed plans for this new institution of learning — for such it is — are distributed from Symphony Hall in Boston. The response in the way of applications for enrollment has been remarkable. A partial analysis of the first 350 applications received reveals a wide range of representation — from colleges, music schools, States of the Union — and occupations of the applicants, among whom teachers and students of music naturally top the list. The Center is one from which civilizing influences are bound to radiate as from a university of widely diversified enrollment.



SERGE KOUSSEVITZKY

KOUTZEN:	Concerto for 5 Solo Instruments and String Orchestra.
PISTON:	Concertino for Piano and Orchestra.
POOT:	Ouverture Joyeuse.
PROKOFIEFF:	Concerto for Violoncello in E minor, Op. 58.
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STRAVINSKY:	"Jeu de Cartes."
SZYMANOWSKI:	Symphonie Concertante for Piano and Orchestra, Op. 60.
TOCH:	"Pinocchio, A Merry Overture."

THE FOLLOWING ARTISTS HAVE APPEARED AS SOLOISTS THIS SEASON

* First appearance at these concerts.

† Members of the Boston Symphony Orchestra.

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†BURGIN, RICHARD, Violin (Hindemith: Violin Concerto), *April* 19

*FEUERMANN, EMANUEL, Violoncello (Haydn: Violoncello Concerto), *November* 3. Sketch 176

HEIFETZ, JASCHA, Violin (Prokofieff: Violin Concerto), *February* 9. Sketch 698

HOFMANN, JOSEF, Piano (Schumann: Pianoforte Concerto), *January* 26. Sketch 605

PIATIGORSKY, GREGOR, Violoncello (Prokofieff: Violoncello Concerto; Strauss: "Don Quixote"), *March* 8. Sketch .. 826

*RASCHER, SIGURD, Saxophone (Debussy: Rhapsody for Orchestra and Saxophone; Ibert: Chamber Concertino for Saxophone and Orchestra), *October* 20. Sketch 64

†SANROMÁ, JESÚS MARÍA, Piano (Piston: Concertino; Stravinsky: Capriccio for Orchestra with Piano), *November* 10 and *December* 1

SERKIN, RUDOLF, Piano (Beethoven: Piano Concerto No. 4), *December* 22. Sketch 413

SMETERLIN, JAN, Piano (Szymanowski: Symphonie Concertante for Piano and Orchestra), *March* 1. Sketch 797

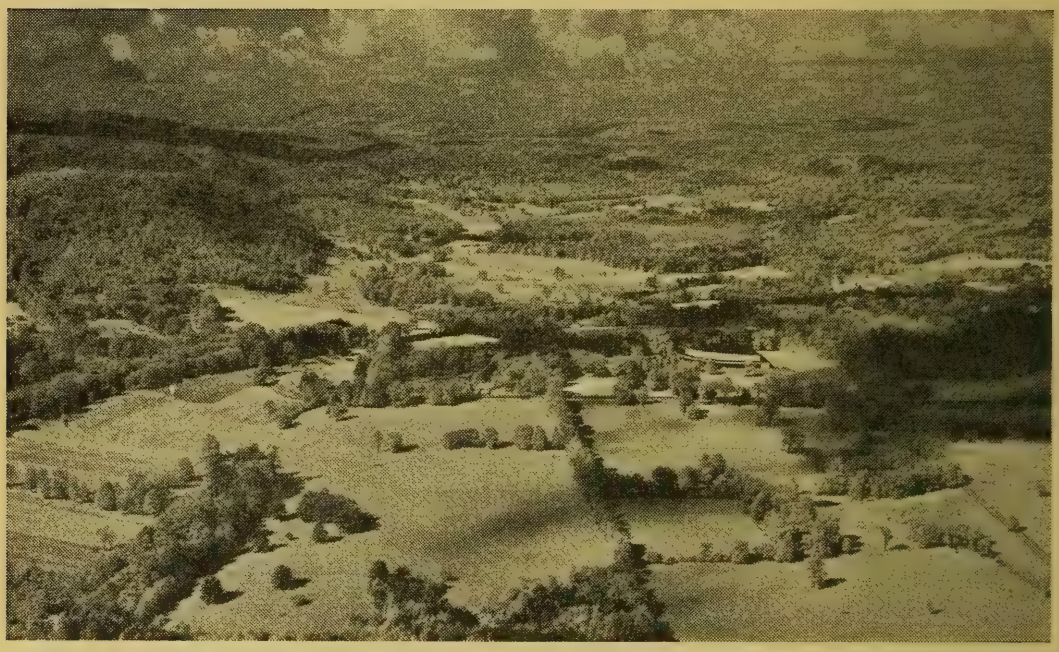
SZIGETI, JOSEPH, Violin (Bloch: Violin Concerto), *January* 5.. 505

The Boston Symphony Orchestra

Announces the opening term
(July 8–August 18, 1940) of the

Berkshire Music Center

SERGE KOUSSEVITZKY, *Director*



"Tanglewood," Home of the Berkshire Symphonic Festival
(between Stockbridge and Lenox, Mass.)

The Berkshire Music Center will consist of an Institute for Advanced Study, with an orchestra and with classes in conducting, composition, opera dramatics; and an Academy having no formal entrance requirements, with general sessions of singing, playing, lectures and concerts, and with special classes in choral conducting and music in the schools. The chorus of the Center will take part in the performance of Bach's Mass in B minor at the Berkshire Symphonic Festival. Enrollment will carry the privilege of attendance at Festival rehearsals of the Boston Symphony Orchestra and the nine concerts (August 1–18).

For catalogue (with School application blank), address
Symphony Hall, Boston, Massachusetts.

THE FOLLOWING HAVE ASSISTED IN PERFORMANCES

Chorus:	HARVARD GLEE CLUB, G. WALLACE WOODWORTH, Conductor (Stravinsky: "Oedipus Rex")
	CECILIA SOCIETY, †ARTHUR FIEDLER, Conductor (Debussy: "Le Martyre de Saint Sebastien"; Stravinsky: "Symphonie de Psaumes")
Soprano:	*CLEORA WOOD (Debussy: "Le Martyre de Saint Sebastien")
	*SUZANNE STEN (Stravinsky: "Oedipus Rex")
Tenor:	*RAOUL JOBIN (Stravinsky: "Oedipus Rex")
Baritone:	MACK HARRELL (Stravinsky: "Oedipus Rex")
Speaker:	PAUL LEYSSAC (Stravinsky: "Oedipus Rex")

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*NICOLAI MALKO: *January* 19–20. Sketch	533
*TAUNO HANNIKAINEN: *February* 2–3. Sketch	629

†RICHARD BURGIN (Assistant Conductor): *November* 3–4, *January* 26–27.

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PROGRAMMES OF THE MONDAY EVENING AND TUESDAY AFTERNOON SERIES BY THE BOSTON SYMPHONY ORCHESTRA, SEASON 1939–1940

Six pairs of symphony concerts were given in Symphony Hall on Monday evenings and Tuesday afternoons, Dr. SERGE KOUSSEVITZKY, *Conductor* (RICHARD BURGIN conducted the concerts of January 29–30):

1939. October 30–31. MCDONALD, "San Juan Capistrano" (First performances) Two Nocturnes for Orchestra; DEBUSSY, "La Mer"; BEETHOVEN, Symphony No. 3.

December 4–5. BLISS, Three Dances from the Ballet "Checkmate" (conducted by the composer; first performances in Boston); RACHMANINOFF, Concerto for Pianoforte No. 2; SCHUMANN, Symphony No. 1 (Soloist: SIMON BARER).

1940. January 1–2. BEETHOVEN, Symphony No. 1; STRAVINSKY, Capriccio for Orchestra with Piano Solo; FRANCK, Symphony in D minor (Soloist, JESÚS MARÍA SANROMA).

January 29–30. MOZART, Overture to "The Marriage of Figaro"; BRAHMS, Concerto for Violin in D major; PROKOFIEFF, "Classical" Symphony; STRAUSS, "Don Juan"; FERNANDEZ, "Batuque" (Soloist: ALBERT SPALDING).

March 4–5. FOOTE, Suite in E major for String Orchestra; MOZART, Piano Concerto in B-flat major (Koechel No. 450); BRAHMS, Symphony No. 2 (Soloist, WEBSTER AITKEN).

April 29–30. BEETHOVEN, Symphony No. 4; TCHAIKOVSKY, Symphony No. 4.

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CONCERTS IN OTHER CITIES

8 Concerts in Sanders Theatre, Harvard University, Cambridge, on Thursday evenings — October 19, November 16, December 21, January 18, February 8, February 29, March 28, and April 11.

5 Concerts in the Metropolitan Theatre, Providence, on Tuesday evenings — October 24, November 28, January 23, February 20, April 16.

10 Concerts in Carnegie Hall, New York (five evenings and five Saturday afternoons) — November 23–25, January 11–13, February 16–17, March 14–16, April 4–6.

5 Concerts in the Academy of Music, Brooklyn, N.Y., evenings — November 24, January 12, February 15, March 15, April 5.

Western Tour, December 11–17 inclusive; Concerts in Rochester, N.Y.; Buffalo, N.Y.; Chicago, Ill.; Ann Arbor, Mich. (University of Michigan); Cleveland, Ohio; Pittsburgh, Pa. (2).

Miscellaneous Concerts: Two special concerts "in honor of the American composer," October 4 and 6, Boston. *First Programme,* Wednesday evening, October 4: ARTHUR FOOTE, Suite in E major for String Orchestra, Op. 63; DEEMS TAYLOR, Suite, "Through the Looking-Glass" (Excerpts); HENRY HADLEY, "Angelus" (Andante tranquillo from the Symphony No. 3 in B minor, Op. 60); JOHN ALDEN CARPENTER, "Skyscrapers," A Ballet of American Life (Soprano: DOROTHY MAYNOR; Tenor: LEONARD FRANKLIN); HOWARD HANSON, Symphony No. 2. *Second Programme,* Friday Afternoon, October 6: WILLIAM SCHUMAN, American Festival Overture (1939) (First Performance); GEORGE GERSHWIN, Concerto for Piano and Orchestra in F (Soloist, ABRAM CHASINS); ROY HARRIS, Symphony No. 3; RANDALL THOMPSON, Symphony No. 2.

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November 21 and January 9, Hartford, Conn.; November 22 and March 13, New Haven, Conn. (Yale University); January 10, Montclair, N.J.; February 13, Springfield, Mass.; February 14, Philadelphia, Pa.; March 12, Northampton, Mass. (Smith College); April 3, New Brunswick, N.J. (Rutgers University).

MEETING OF THE FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The sixth annual meeting of the Friends of the Boston Symphony Orchestra was held in Symphony Hall on November 14, 1939. Mr. Edward A. Taft, as retiring Chairman, presented Reginald C. Foster as the new Chairman. Ernest B. Dane spoke on the Music Center to be opened in the Berkshires. Members of the Orchestra, conducted by Dr. Koussevitzky, played Foote's Suite for Strings, in E major; Dorothy Maynor, as soloist, sang arias of Handel and Mozart with orchestral accompaniment, and a group of Negro spirituals with piano accompaniment. Following the concert a reception and tea was held in the Foyer, where there was a preliminary showing of a collection of tapestries lent by the Museum of Fine Arts.

PENSION FUND CONCERTS (87th and 88th)

February 25, 1940 (afternoon). HANDEL, Concerto Grosso for String Orchestra, in B minor, Op. 6, No. 12; HANDEL, Aria from "Semele," "Oh, Sleep why dost thou leave me?"; MOZART, Aria from "The Magic Flute," "Ach, ich fühl's"; WAGNER, Prelude to "Lohengrin," "Elsa's Dream," from "Lohengrin"; CHARPENTIER, Air, "Depuis le jour," from "Louise"; SIBELIUS, Symphony No. 2 in D major, Op. 43 (Soloist: DOROTHY MAYNOR).

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April 21, 1940 (in two parts, at 4:30 and 8:00). BACH's Mass in B minor by the Orchestra, assisted by the HARVARD GLEE CLUB and the RADCLIFFE CHORAL SOCIETY, G. WALLACE WOODWORTH, Conductor. Soloists: ELISABETH SCHUMANN, Soprano; WILLIAM HAIN, Tenor; VIOLA SILVA, Mezzo-Soprano, and ALEXANDER KIPNIS, Bass; RICHARD BURGIN, Violin; LOUIS SPEYER and JEAN DEVERGIE, Oboi d'Amore; WILLEM VALKENIER, Horn; GEORGES LAURENT, Flute; E. POWER BIGGS, Organ; ERWIN BODKY, Harpsichord.

BERKSHIRE SYMPHONIC FESTIVAL

The Festival for the year 1939 consisted of 6 concerts by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor, in the "shed" at "Tanglewood." The programmes were as follows:

Thursday evening, August 3: BACH, Brandenburg Concerto No. 3 for string orchestra; RIMSKY-KORSAKOV, "Scheherazade"; BRAHMS, Symphony No. 1.

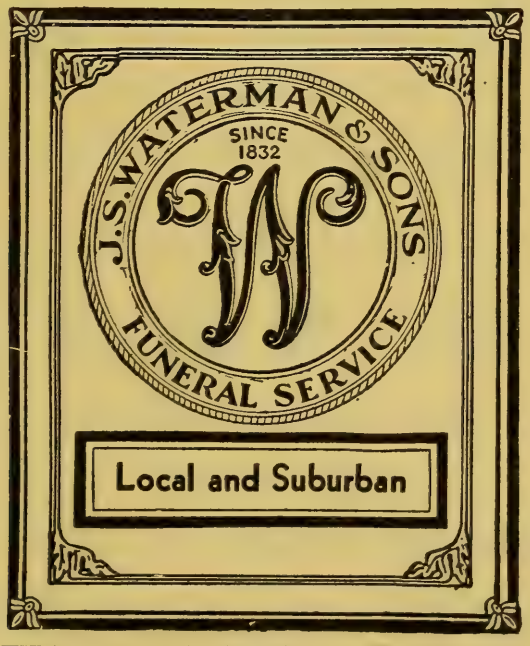
Saturday evening, August 5: PISTON, Concerto for Orchestra; SIBELIUS, Symphony No. 5; BEETHOVEN, Symphony No. 7.

Sunday afternoon, August 6: C. P. E. BACH, Concerto in D major; PROKOFIEFF, "Peter and the Wolf" (Narrator, RICHARD HALE); TCHAIKOVSKY, Symphony No. 4.

Thursday evening, August 10: BEETHOVEN, Symphony No. 2; STRAUSS, "Also Sprach Zarathustra"; MOUSSORGSKY-RAVEL, "Pictures at an Exhibition."

Saturday evening, August 12: HAYDN, Symphony in B-flat, No. 102; STRAVINSKY, "Le Sacre du Printemps"; WAGNER, Overture to "Der Fliegende Holländer," Prelude to "Lohengrin," Bacchanale from "Tannhäuser," Prelude to "Die Meistersinger von Nürnberg."

Sunday afternoon, August 13: SCHUMANN, Symphony No. 4; DEBUSSY, "Prélude á l'Aprés-midi d'un Faune"; RAVEL, "La Valse"; SIBELIUS, Symphony No. 2 in D major.



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POP CONCERTS

The fifty-fourth season of Pop Concerts, Orchestra of Symphony players, Arthur Fiedler, Conductor, was given in Symphony Hall, May 3–July 1, 1939, with performances each night (excepting Sundays, May 28, June 18, 25).

ESPLANADE CONCERTS

The eleventh consecutive season of the Esplanade Concerts by an orchestra of members of the Boston Symphony Orchestra, Arthur Fiedler, Conductor, was given under the sponsorship of the Boston Symphony Orchestra. The season extended from July 6th to July 29th, with performances each night except Saturdays, weather permitting. There were also three Wednesday morning concerts for children.

YOUTH CONCERTS

Six Youth Concerts (November 8, December 6, January 17, February 7, March 27, April 10) were given in Symphony Hall under the sponsorship of the Boston Symphony Orchestra, by 70 members of the Orchestra, WHEELER BECKETT, Conductor.

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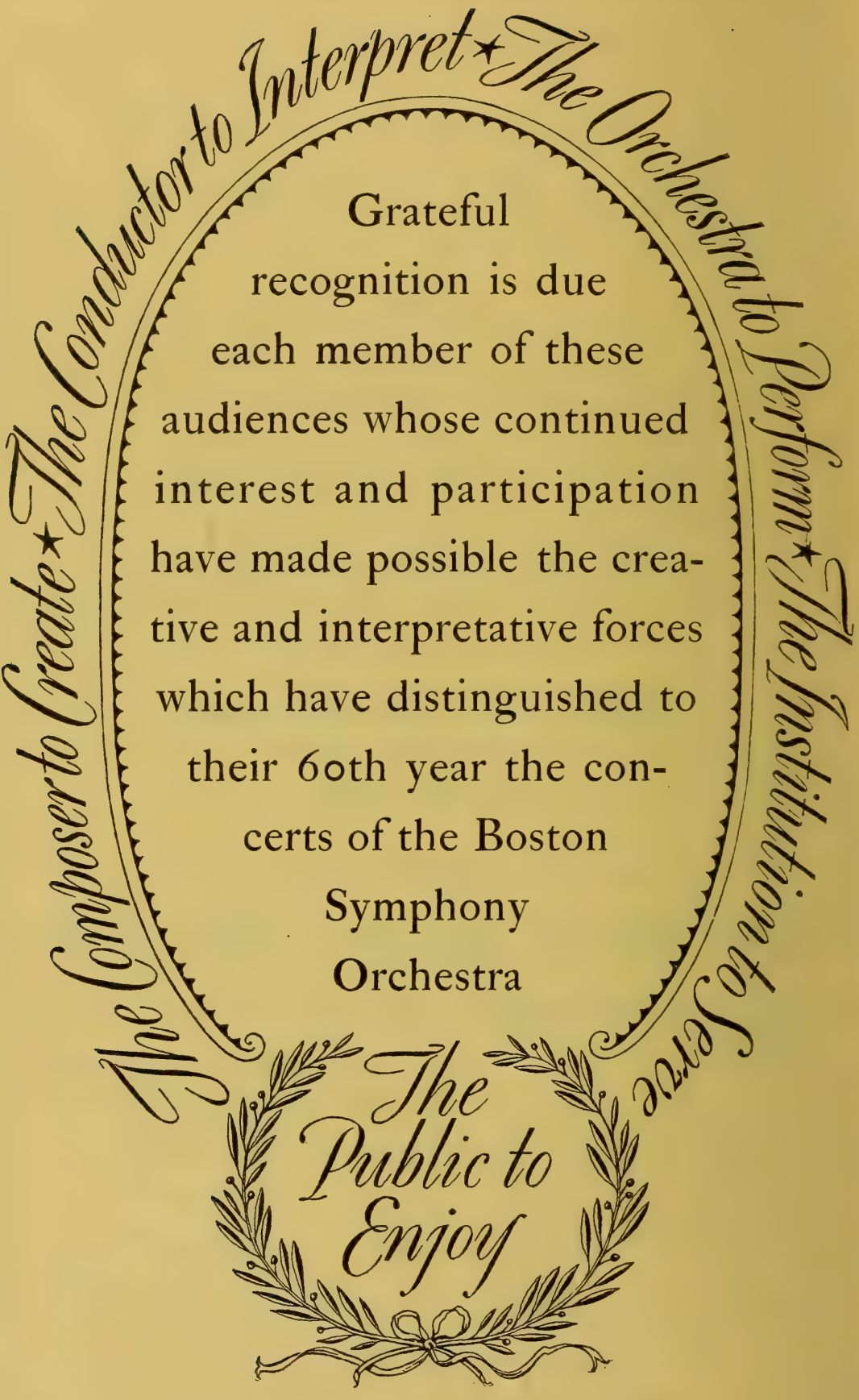
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To Prospective Owners of Season Tickets

Your attention is called to the index on pages 1144–1162. This gives an idea of the range of the Boston Symphony concerts, the importance of a season's repertory in the world of musical performance, and the assisting artists who appear with the Orchestra.

The list of works performed at the Monday and Tuesday series will be found on page 1158.

For further information you are invited to inquire at the subscription office.



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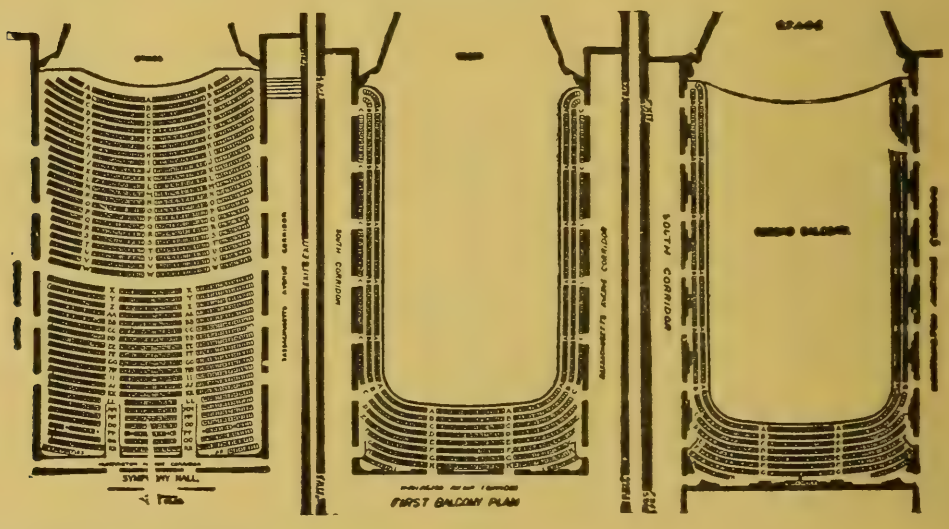
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Series B: August 8, 10, 11

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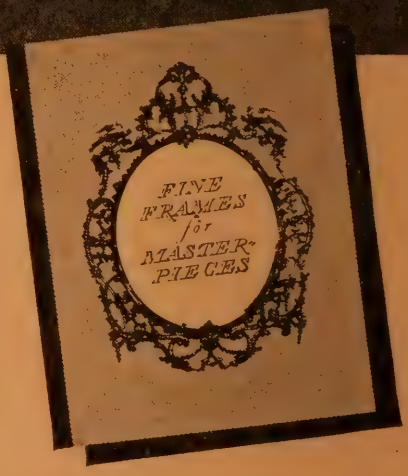


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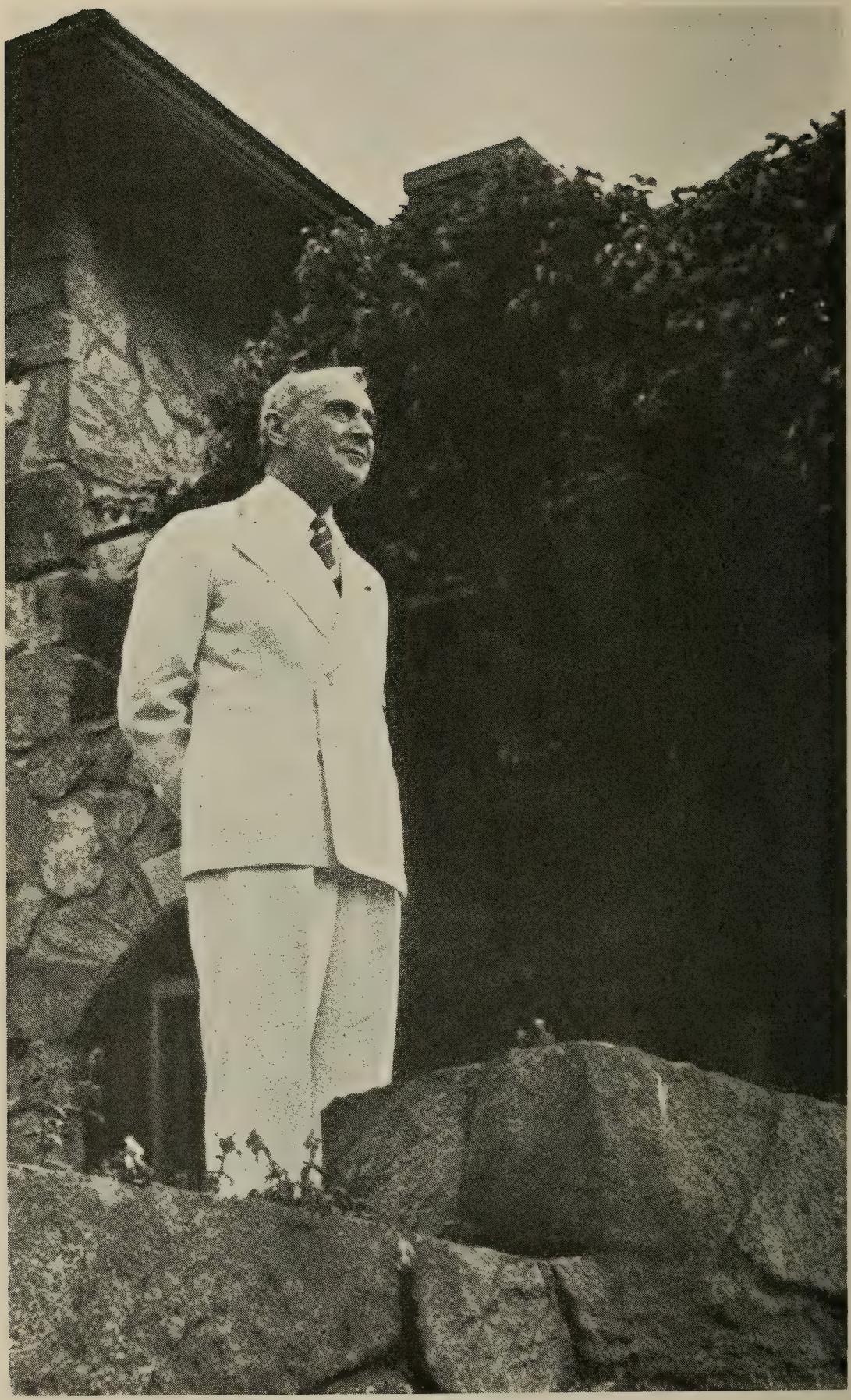
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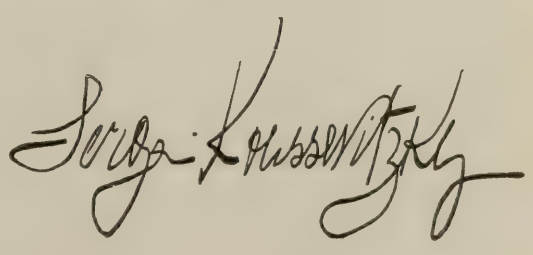
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The Institute for Advanced Study

The principal activities of the Institute for Advanced Study will include the following:

A class in orchestral conducting, under the direct supervision of Dr. Koussevitzky. A small number will be entitled to participation; a larger number will be admitted as auditors.

An orchestra of skilled players, who will study certain orchestral and chamber works and perform them under the direction of Dr. Koussevitzky and others, and with the advice and assistance of the principals of the Boston Symphony Orchestra in each instrument.

A class in opera dramatics, to be given by Dr. Herbert Graf, with coaching assistants. A limited number may qualify for active instruction in acting and dramatic interpretation of operatic parts; a larger number will be admitted as auditors.

A class in advanced composition, to be given by Aaron Copland, and by Paul Hindemith.

The Academy

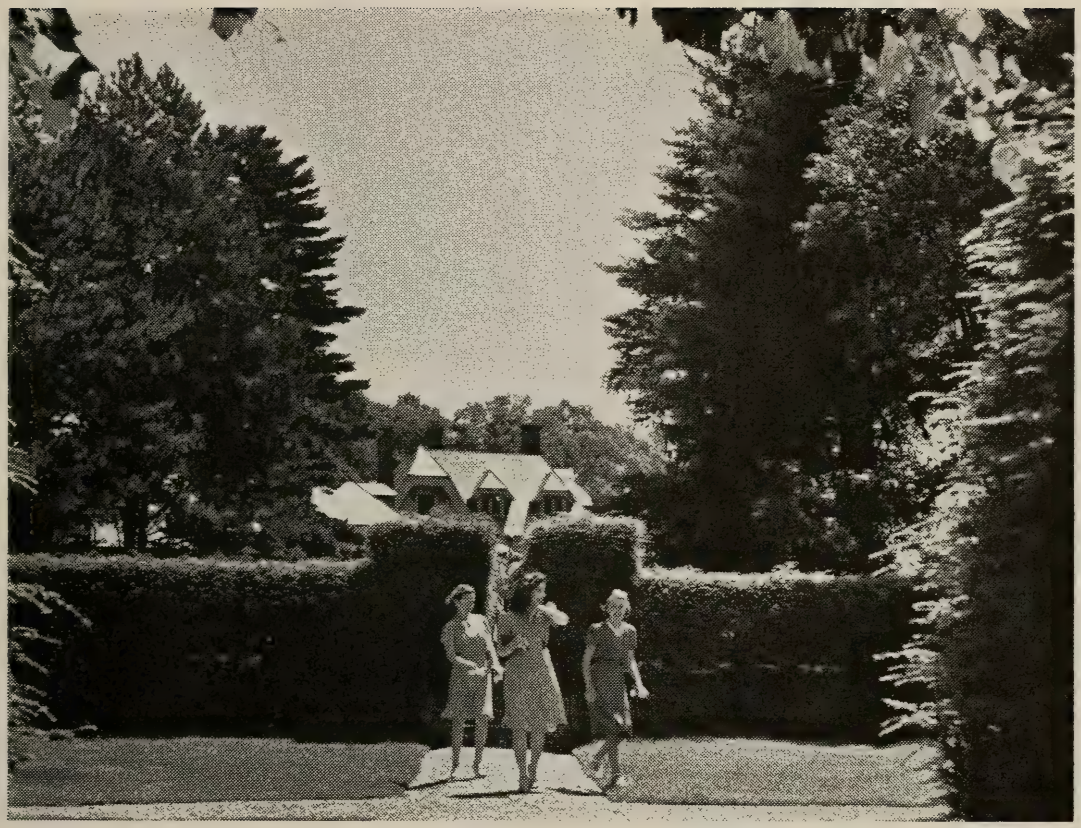
The Academy, or general school, will have no formal entrance requirements. The main part of its work will be carried on in general sessions, open to all, for singing, playing, lectures, and concerts. Instrumental players will form an Academy Orchestra, which will accompany the chorus, and prepare and perform orchestral and chamber concerts. The Academy Chorus will study various works in the morning sessions under Mr. Woodworth, and will prepare Bach's Mass in B minor for performance at the 1940 Berkshire Festival concerts under Dr. Koussevitzky.

* * *

Members of the Music Center will be entitled to attend all lectures, assemblies, school concerts, rehearsals of the Boston Symphony Orchestra, and the nine Festival performances planned for the 1940 season of the Berkshire Symphonic Festival.

The faculty will include thirty members of the Boston Symphony Orchestra, who will act individually as consultants, and collectively for purposes of demonstration. There will be classes in harmony, counterpoint, and composition, and in the principles and methods of teaching music in schools. Individual instruction, if desired, in piano, voice, and orchestral instruments, must be arranged with the teachers through the School.

No diploma or academic credit will be given for work in the Institute or Academy.



TANGLEWOOD GARDENS LOOKING TOWARD THE HOUSE



A MORNING REHEARSAL IN THE MUSIC SHED

CURRICULUM *of the* INSTITUTE *for* ADVANCED STUDY

Orchestral Conducting — Dr. Serge Koussevitzky

A few students of exceptional promise and thorough musical training will be accepted for instruction in conducting. Each of these students will have the benefit of Dr. Koussevitzky's personal attention. They will have individual coaching in the technique of conducting and advice in interpretation, particularly as it applies to the music which is being studied in the School. They will also be given the opportunity, according to their ability, to conduct in rehearsals or performances the Institute or Academy Orchestras, chamber groups, or the Academy Chorus.

The number who may enjoy the active privileges and experience in conducting available in the School will necessarily be very limited. A larger group with proper qualifications will be accepted as auditors.

The Institute Orchestra

The Institute Orchestra will accept only those who are technically competent.

The Orchestra will be occupied with the study and performance of a selection of orchestral and chamber works, under Dr. Koussevitzky and other conductors. Instead of giving the student technical instruction* the Music Center will aim to develop the skill he already has by bringing him a thorough understanding of the mechanics of collective playing, and an insight into the character and interpretation of the music studied.

The members of the Orchestra will be assigned each week a few orchestral and chamber works. They will first have the opportunity to study the parts in separate conference with instructors. There will be time for individual practice, and allotted hours for group rehearsal under the supervision of the instructors. At times a Boston Symphony string player may sit beside the student, or a wind player take the second part. It will be assumed that each student is potentially able to occupy the first desk in his section of an orchestra, or to perform any part in a chamber music ensemble where his instrument is represented. It is by working together in these ways that coördination of performance can be attained. The study of the particular works will be supplemented by lectures on their structure, style and period. The student will devote twenty-nine hours each week by schedule to

* Arrangements with teachers for individual instruction will be made through the School.

the music assigned, including the two school concerts in which it will be performed.

The music will be chosen to give variety in style and period, and to give each type of instrument representation in a chamber group. For example, in a single week there may be a classical symphony, a nineteenth-century tone poem, a work for mixed chamber orchestra, and smaller combinations for winds and for strings to be prepared separately by each group. Music for a solo instrument with orchestral accompaniment will be selected for each programme, so that each student, if possible, may have experience in this type of playing. An orchestral concert and a chamber concert will be given each week.

The following list of works (subject to alteration) is proposed for study and practice in 1940:

BACH . . . Brandenburg Concerto No. 2 (Trumpet, Flute, Oboe, Violin)
BACH Suite in B minor for Flute and Strings
HAYDN Symphony No. 88, in G major
MOZART Divertimento in B-flat (with two horns) K. 287
BEETHOVEN Symphony No. 4, in B-flat
BEETHOVEN Septet (Clarinet, Horn, Bassoon and Strings)
SCHUMANN Symphony No. 4, in D minor
MENDELSSOHN Octet (for Strings)
STRAUSS "Till Eulenspiegel's Merry Pranks"
DEBUSSY "Prélude à l'Après-midi d'un Faune"
KALINNIKOV Symphony No. 1, in G minor
RIMSKY-KORSAKOV "Scheherazade," Symphonic Suite
SCHÖNBERG "Verklärte Nacht" (String Sextet)
TAYLOR Suite, "Through the Looking-Glass"
COPLAND "Music for the Theatre"
ROUSSEL Symphony No. 3, in G minor
HINDEMITH Concerto for Orchestra, *Op.* 38 (Brass and Strings)
HINDEMITH Quintet (for Winds)
STRAVINSKY "Petrouchka" Suite
STRAVINSKY Octet (for Winds)
STRAVINSKY "L'Histoire d'un Soldat"

Opera Dramatics

DR. HERBERT GRAF
Assisted by BORIS GOLDOVSKY

Students will be admitted by examination. In addition to those who are accepted for active participation in this course a larger number may qualify for admission as auditors and observers.

This department does not compete with existing music institutes, but aims to provide advanced young singers with further opportunity

for practical experience in the musical and dramatic interpretation of rôles, according to the requirements of the modern opera stage.

This study will consist of individual and ensemble training as well as actual stage performances.

The weekly program of this course will include the following:

15 hours of opera acting
3 hours of individual musical study of the respective rôles
2 hours of musical ensemble study
3 hours of diction
1 hour of class exercise daily

Performances of opera scenes with piano and orchestra are planned for the end of the course.

Composition

AARON COPLAND
PAUL HINDEMITH

For admission, letters of recommendation are required from two former teachers or from two musicians of reputation. Those whose recommendations are acceptable will be asked to submit one orchestral composition and one chamber music work. The course will be limited to five students of exceptional talent and will include:

One individual lesson weekly.....1 hour
Two classes weekly in orchestration.....1½ hours each
Two classes weekly in form and analysis....1½ hours each

Conference with the principals of the Boston Symphony Orchestra representing each type of orchestral instrument will be held during the six weeks' course.

Students will be expected to take part in the Institute or Academy orchestra, or in the school chorus.

It is hoped that students will have the opportunity to have their compositions played, as far as is practicable, by various instrumental and choral ensembles at the School.

Two formal concerts of student works written at the School will be given at the end of the six weeks' course.

Seminar in Harmony

This course is designed for those who have already studied harmony. The seminar will be devoted to the study and discussion of selected problems in this subject. (No course is planned in beginners' harmony, since the six-week period is insufficient for satisfactory results in view of the other activities of the School.)

Seminar in Counterpoint (Same as above.)

THE ACADEMY

The principal entrance requirement is an intelligent interest in music, together with some previous experience in singing or playing.

The Academy is the largest division of the Music Center and its main work is carried on in General Sessions. The central idea of the Academy is the constant participation in music through singing or playing by every member of the School. Similarly the unique possibilities of the Music Center can best be realized through membership in a common group with varied activities rather than through division into a number of small classes devoted to separate subjects. There are, therefore, two general sessions of the Academy each day, occupying the greater part of the morning and afternoon (with no sessions on Saturdays or Sundays). The general sessions are devoted about equally on the one hand to lectures and concerts, and on the other to participation in music through singing and playing. All members of the Academy will belong to the chorus or to the orchestra; and although there will be a series of separate orchestral and choral rehearsals, at least one session a day will be devoted to joint music-making.



The general lectures will deal broadly with the understanding of music, through the study of history, form and style, and the esthetic principles underlying the art. There will be lectures on the teaching of music, on education, and on the related arts. The lectures do not constitute a systematic course of study, but serve as the background for the actual musical experience of the six weeks' session.

The lecturers will include the heads of the various departments of the Center, also Archibald T. Davison, Olin Downes, Carleton Sprague Smith, Randall Thompson, Augustus D. Zanzig, and other men prominent in music and the arts. Dr. Koussevitzky, speaking from the experience of his career, will give "word portraits" of composers, discuss interpretation, and other musical subjects.

The Academy Chorus

The main work of the chorus will be the preparation of the B minor Mass of Bach for performances with the Boston Symphony Orchestra during the last week of the Festival. Other choral music for study in 1940 will include:

Palestrina	Stabat Mater
Byrd	Motet: Cantate Domino
Bach	Chorales
	Cantata No. 8
Handel	Choruses from "L'Allegro"
Brahms	Schicksalslied
Hindemith	"Das Unaufhörliche"
Malipiero	La Cena
Randall Thompson	The Peaceable Kingdom

The chorus will be under the general direction of G. Wallace Woodworth, Conductor of the Harvard Glee Club and Radcliffe Choral Society.

The Academy Orchestra

Membership in the Academy Orchestra will be open to all students playing orchestral instruments. The Orchestra will meet five times a week and will prepare two formal programs for performance. At least one rehearsal each week will be devoted to practice in the sight-reading

of standard works from the orchestral literature. The Orchestra, occasionally assisted by members of the Boston Symphony Orchestra, will also accompany the singing at the daily sessions of the Academy, and will play illustrations for some of the lectures. Certain members of the Boston Symphony Orchestra will be available for conferences with members of the orchestra on problems of technique and performance.

The music to be studied will include:

Dowland	Suite for Voices and Strings
Rosetti	Symphony in G minor
Purcell	Dance Suite
Handel	Concerto Grosso
Bach	Brandenburg Concertos, Nos. 3 and 6
Scarlatti	Concerto Grosso
Gluck	Suite from "The Orphan of China"
J. C. Bach	Overture to "Amadis of Wales"
Haydn	"Maestro e Scolare," Symphony in E-flat, No. 55
Mozart	Symphony in C major, K. 338
Schubert	Symphony No. 5
Holst	"St. Paul's Suite," for Strings
	"Green Brook," Suite
Warlock	"Capriol," Suite

Chamber Music

Students of the Academy interested in chamber music will be organized in groups according to technical ability and experience. All groups will receive faculty coaching in ensemble playing. In the more advanced groups, this will take the form of criticism of the playing of a work prepared in advance. In the other groups it will consist of instruction in the fundamentals of ensemble playing, and of practice in sight-reading. The music will be chosen from as many different periods, composers, and styles as possible for the purpose of giving a comprehensive view of the chamber music literature.

Folk Dancing — Douglas Kennedy

Tuesday and Thursday, 4:30–6:00

The dancing will be open to all in the Music Center and will not be organized in formal classes. Country, Morris, and American square

dances will be taught. These activities are expected to be an important addition to the social and recreational life of the Berkshire Music Center.

The Country Dance classes will be given under the direction of Douglas Kennedy by courtesy of the English Folk Dance and Song Society of America, founded by Cecil J. Sharp.

SPECIAL CLASSES

Choral Conducting — G. WALLACE WOODWORTH

Daily from 11:45 to 1:00 o'clock, with individual conferences to be arranged.

A study of the technique and methods of choral conducting through actual practice. Each member of the course will have frequent opportunity to conduct, using the class and visitors as a laboratory chorus.

Lectures on the history of choral style and the literature of the chief periods of choral music, with special attention to music suitable for school and community choruses.

Especially gifted conductors will have the opportunity to observe as auditors Dr. Koussevitzky's class in orchestral conducting.

Music in the Schools — HOWARD ABELL

Daily from 2:00 to 3:00, with individual conferences to be arranged.

A study of the basic principles of the teaching of music in the schools, and of the materials available for school music. The purpose of the course is to acquaint the students with quantities of the best music suitable for singing, playing, and hearing in all stages of education, and so far as possible to suggest the most effective means of presenting it. The class will deal with the fundamental issues of music education in school, and its relation to music in college, and in the community; and frequent group conferences will be devoted to the consideration of individual problems. Students whose particular work may lie in the following suggested fields should find such discussion helpful: work in primary and secondary grades; the organization of courses for college credit; extracurricular choral and orchestral groups; textbooks and related materials; problems peculiar to public or independent schools.

The work of the class will be supplemented by lectures by men prominent in the leadership of school, college, and community music. These guest lecturers, who will also be available for conferences, will include in 1940, Archibald T. Davison of Harvard University, Randall Thompson of the Curtis Institute of Music, and Augustus D. Zanzig of the National Recreation Association.

THE BERKSHIRE SYMPHONIC FESTIVAL

for 1940

will present nine concerts by the Boston Symphony Orchestra, Serge Koussevitzky, Conductor, on the following dates:

Thursday evenings	August 1	August 8	August 15
Saturday evenings	August 3	August 10	August 17
Sunday afternoons	August 4	August 11	August 18

Student Tickets for Festival Concerts

For all students of the Berkshire Music Center reserved seats for the Festival Concerts of the Boston Symphony Orchestra are included in the tuition fee.

The Berkshire Symphonic Festival of 1940 will form the climax of the school term. "Tanglewood" in the last three weeks of the school term will be a place of greatly increased activity. The entire Boston Symphony Orchestra will of course be present, rehearsing daily. Of especial importance for the majority of the Academy will be the final rehearsals and performances of the Bach Mass.



THE MUSIC SHED

Festival Subscriptions for non-Students

Those who are not enrolled as students but who wish to attend the Festival Concerts of the Boston Symphony Orchestra may purchase subscriptions to the series or tickets for single concerts. (*See* enclosed Subscription Blank for the Berkshire Symphonic Festival.)

* * *

Since 1937, when "Tanglewood" was presented to the Orchestra, concerts have been presented to ever growing audiences. Generous contributions enabled the Berkshire Symphonic Festival to build for the comfort and protection of the audiences the present Music Shed.

The Shed, at its inauguration in the summer of 1938, showed acoustical properties even beyond the hopes of its builders. It stands at the highest point of "Tanglewood," with a magnificent view of the Stockbridge Bowl, with lake and hills visible even from within the auditorium; and with an expanse of charming gardens and of lawn and elms for a natural "lobby." The Shed seats six thousand, and general admissions for a single concert have reached the thousand mark. The continuing growth has led to the addition next summer of a third week of concerts.

The true importance of the Berkshire Symphonic Festival lies in the rare circumstance of a great orchestra under its own conductor and with its complete personnel giving, in summer, performances which uphold in every way the high standards of the regular winter season. "Tanglewood" has become the principal gathering point in the summer of the musically minded from every State in the Union, and from Canada. The Festival performances in 1940 are expected to have an attendance of more than fifty thousand. The audiences are especially notable for the large number of persons prominent in the musical world.

"Tanglewood"

"Tanglewood," the extensive estate which Mrs. Gorham Brooks has presented to the Boston Symphony Orchestra, holds artistic associations as well as natural beauty. Emerson, Holmes, Melville, Hawthorne, were frequent guests of the Tappan family, the former owners, when the Berkshires were the autumn meeting place of eminent American writers. The estate was given its name because it was in the little red house (on the site now marked by a tablet) that Hawthorne first told his "Tanglewood Tales" and wrote "The House of the Seven Gables."

The estate possesses buildings adaptable for lectures and classes for a student body limited to not more than 300 during the early years.

The barn on the lake road is being converted for use for the general sessions. The Shed will be used for school rehearsals, lectures, and concerts. The main house, the tuning-room, and the garage building will provide a number of studios for individual use or group instruction.

The spacious grounds, extending from West Street, Lenox, to the shore of Lake Mahkeenac in Stockbridge, with meadow land, gardens, and shade trees, will be at the disposal of the students. There is the possibility of boating, a clubhouse on the lake shore, camp sites, a pier for swimming, and dressing rooms.

"Tanglewood" is open for inspection at all times.

REGISTRATION AND FEES

The general tuition for all members of the Institute and of the Academy will be $100 each. This will cover choral singing, participation in either school orchestra and in chamber music groups, all lectures, folk dancing, attendance at specified rehearsals of the Boston Symphony Orchestra, and the nine concerts of the Berkshire Symphonic Festival. It will also cover attendance at special courses for those who are accepted as auditors.

For those who are eligible to enroll for the special courses in orchestral or choral conducting, for composition, for seminar in harmony or counterpoint, for opera dramatics, or for the course in music in the schools, there will be an additional charge of $20 for each special course.

Applications for admission to the Berkshire Music Center should be made as soon as possible on the enclosed blank, where the student may indicate in which department of the School and in which special courses he wishes to enroll.

Separate application blanks will then be forwarded for courses selected which have special requirements.

A registration fee of $10 will be due from each student upon receipt of notice that his application has been accepted. This fee will be credited toward the general tuition. A further payment of $40 will be due during the enrollment period, July 5 and 6. Classes begin Monday, July 8. The $50 balance of the general tuition will be due on or before August 1. Tickets for the nine Festival concerts of the Boston Symphony Orchestra will be delivered to students at the time of the final payment of the general tuition.

Fees for the special courses are payable in full during enrollment, July 5 and 6.

If preferred, all fees may be paid in full at the beginning of the term.

Checks should be made payable to the Boston Symphony Orchestra, Inc.

Private lessons with members of the faculty must be arranged through the School.

SCHOLARSHIPS

There are a limited number of scholarships, principally for advanced students. Awards will vary in amount and will be made with due consideration for the talents of the applicants as well as their need for help toward meeting tuition and living expenses during the course.

LIVING ACCOMMODATIONS

Through the coöperation of the Lenox School for Boys, dormitory accommodations and breakfasts and dinners will be available to the School at cost of service, $12 a week. There are sleeping accommodations for eighty. The dining room will seat an additional forty, who may obtain fourteen meals a week on a cost basis, at $6 a week. The Lenox School is only one and a half miles from "Tanglewood." Lunches will be served at "Tanglewood" at cost.

The lake front at "Tanglewood" will be available for students who wish to camp. Those wishing a camp site will be charged $10 to cover expense of maintaining the grounds and providing water. The clubhouse at the lake will provide a common living room.

Through the coöperation of the Berkshire Symphonic Festival there will be available not later than June 1st a complete listing of rooms in private homes within ten miles of "Tanglewood." No charge will be made for any service in providing information about these accommodations.

Those wishing to rent a house or cottage for the summer should communicate with the Berkshire Hills Conference, Pittsfield, Massachusetts, which is well acquainted with all real estate matters throughout the county.

THE BERKSHIRE MUSIC CENTER

at "Tanglewood"

APPLICATION FOR ADMISSION

NOTE: This is a general application for admission to the Berkshire Music Center. Those who specify in this application that they wish to enroll for special courses in the *Institute for Advanced Study* or in the *Academy* will receive supplementary forms on which the requirements for these courses are indicated.

Although requirements for admission to the *Academy* are much less formal than for the *Institute for Advanced Study,* we should like to have as full information as possible regarding Academy applicants.

Admission to the Music Center covers one reserved seat for the nine Festival concerts of the Boston Symphony Orchestra. Those not enrolling as students may reserve tickets for the Festival concerts by filling out the accompanying separate application for the Berkshire Symphonic Festival.

Date:

1. Name:
(Last) (First) (Middle)

2. Address:
(Street and Number) (City) (State)

3. Date of birth: Place of birth:

4. Schools attended:

	School	Location	Dates of Attendance	Degrees or Diploma
High School:				
College:				
Graduate or Professional School:				
Music School:				
				
				

5. Music Courses taken in any of the above schools (Specify):
.....
.....

6. Other Music Study (Specify):
.....
.....

7. Are you a professional musician?; an amateur musician?;
a music student?

8. Present occupation:
Specific duties:

9. Previous professional experience:
.....
.....
.....

10. What instruments have you studied?

Instrument	How many years	Where	Teacher
.....			
.....			
.....			

11. Have you played in any orchestra, band, or other ensemble?

Name	Date	Instrument Played	Professional or Amateur
.....			
.....			
.....			
.....			

12. Have you sung in a chorus?..... What chorus?.....
 Soprano Alto.....Tenor Bass
13. Have you studied conducting?.....Orchestral Choral.....
 Where? Teacher:
14. Have you conducted:

	Name	Place
An orchestra?		
A band?		
A chorus?		

15. For which special courses* in the *Institute for Advanced Study* do you wish to enroll?
 Orchestral Conducting: as participant.....; as auditor.....
 Opera Dramatics: as participant.....; as auditor.....
 Composition:
 Seminar in Harmony:
 Seminar in Counterpoint:
16. For which special courses* in the *Academy* do you wish to enroll?
 Choral Conducting:
 Music in the Schools:
17. In which general activities do you wish to participate? (*Note:* Those enrolled in the *Institute* may participate in the Academy Chorus, chamber music, and folk dancing, if they wish and if their schedules permit. Those enrolled in the *Academy* will belong to either the Academy orchestra or the Academy chorus and may elect the other general activities of the Academy. There is no extra charge for these activities.)
 The Institute Orchestra: Which instrument.....
 The Academy Orchestra: Which instrument.....
 Do you own your own instrument?.....If not, can you supply it?.....
 The Academy Chorus:
 The Academy Chamber Music Groups:
 The Academy Folk Dancing:
18. Do you wish to arrange for individual instruction?
 Voice:
 Instrument (Specify):
19. Do you wish dormitory accommodations at the Lenox School?
 Room and two meals a day at $12 a week
 Two meals a day only at $6 a week
20. Do you wish to reserve a camp site?
21. Do you wish assistance from the Berkshire Music Center in finding living accommodations?
 In private home?.....In hotel?.....

* A special fee of $20 is charged for each of these courses.

This form should be mailed as early as possible to:
MARGARET GRANT, *Secretary of the Berkshire Music Center,*
Symphony Hall, Boston, Massachusetts

Supplementary application blanks for special courses specified above will be mailed to the applicant. Upon receipt of notice that the application has been accepted the registration fee of $10 will be due.

SUBSCRIPTION BLANK

for

1940 BERKSHIRE SYMPHONIC FESTIVAL

at

TANGLEWOOD

Between Stockbridge and Lenox, Massachusetts

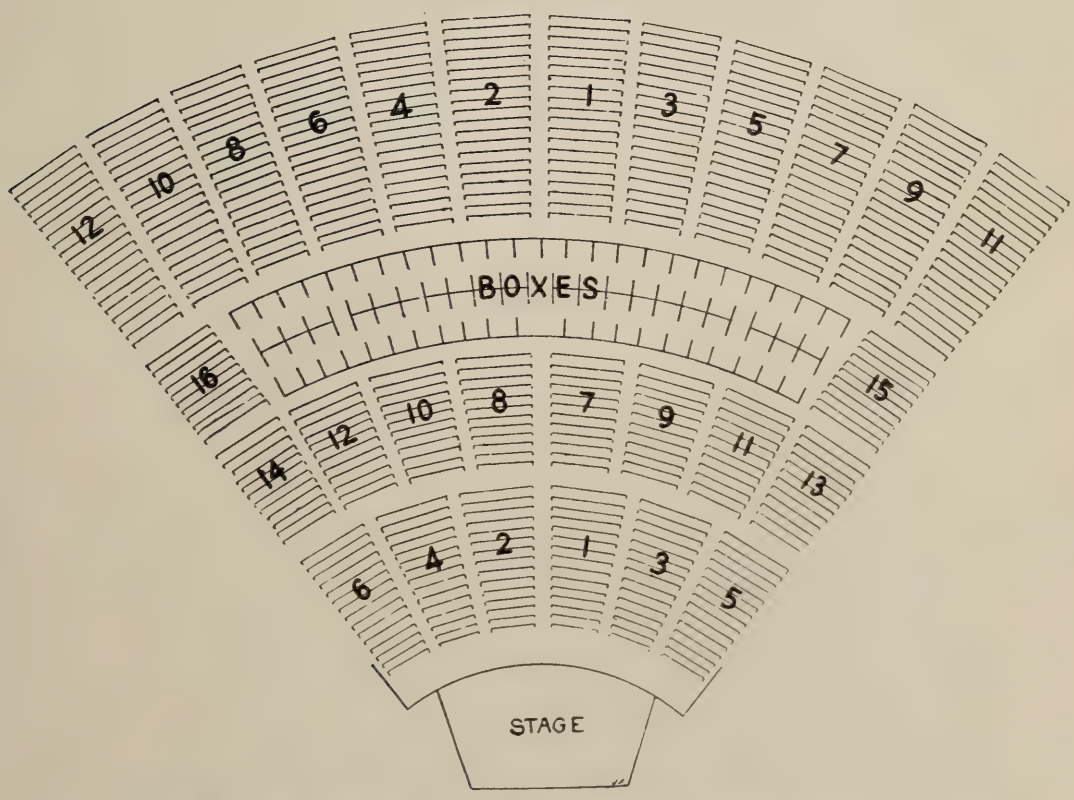
NINE CONCERTS BY

THE BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, *Conductor*

	Series A	*Series B*	*Series C*
Thursday Evenings	August 1	August 8	August 15
Saturday Evenings	August 3	August 10	August 17
Sunday Afternoons	August 4	August 11	August 18

(NOTE: This application is to be filled out by those who are *not* applying to be admitted as students to the Berkshire Music Center but who want to attend the Festival concerts of the Boston Symphony Orchestra.)



SEATING PLAN—MUSIC SHED, BERKSHIRE SYMPHONIC FESTIVAL

APPLICATIONS FOR SUBSCRIPTIONS WILL BE CLOSED ON JUNE 30, 1940

You will find enclosed my check for $.....or I will send my check on or before July 1, 1940, made payable to the Berkshire Symphonic Festival, Inc., for my choice of seats.

☐ PATRON

☐ BOX SEATING SIX — Series A, B, and C..... $225.00

☐ BOX SEATING SIX — For ☐ Series A; ☐ Series B; or ☐ Series C..... 75.00

☐ FULL SUBSCRIPTION

Series A, B, and C — nine concerts

☐ One Reserved Seat Front Section (Sections 1–4 and 7–14 incl.)..... $22.50

☐ One Reserved Seat Front Section (Sections 5, 6, 15, and 16)..... 18.00

☐ One Reserved Seat Rear Section (First 15 rows)..... 13.50

☐ One Reserved Seat Rear Section (Last 5 rows)..... 9.00

☐ SINGLE SERIES SUBSCRIPTION

☐ Series A, Three concerts, August 1st, 3rd, and 4th

or

☐ Series B, Three concerts, August 8th, 10th, and 11th

or

☐ Series C, Three concerts, August 15th, 17th, and 18th

☐ One Reserved Seat Front Section (Series A, B, or C)..... $7.50

☐ One Reserved Seat Front Section (Series A, B, or C)..... 6.00

☐ One Reserved Seat Rear Section (Series A, B, or C)..... 4.50

☐ One Reserved Seat Rear Section (Series A, B, or C)..... 3.00

Please indicate number of subscriptions and series desired.
Your tickets will be mailed to you after July 1st.

Seats will be assigned in order of receipt of application.
There will be no refunds.

Date:

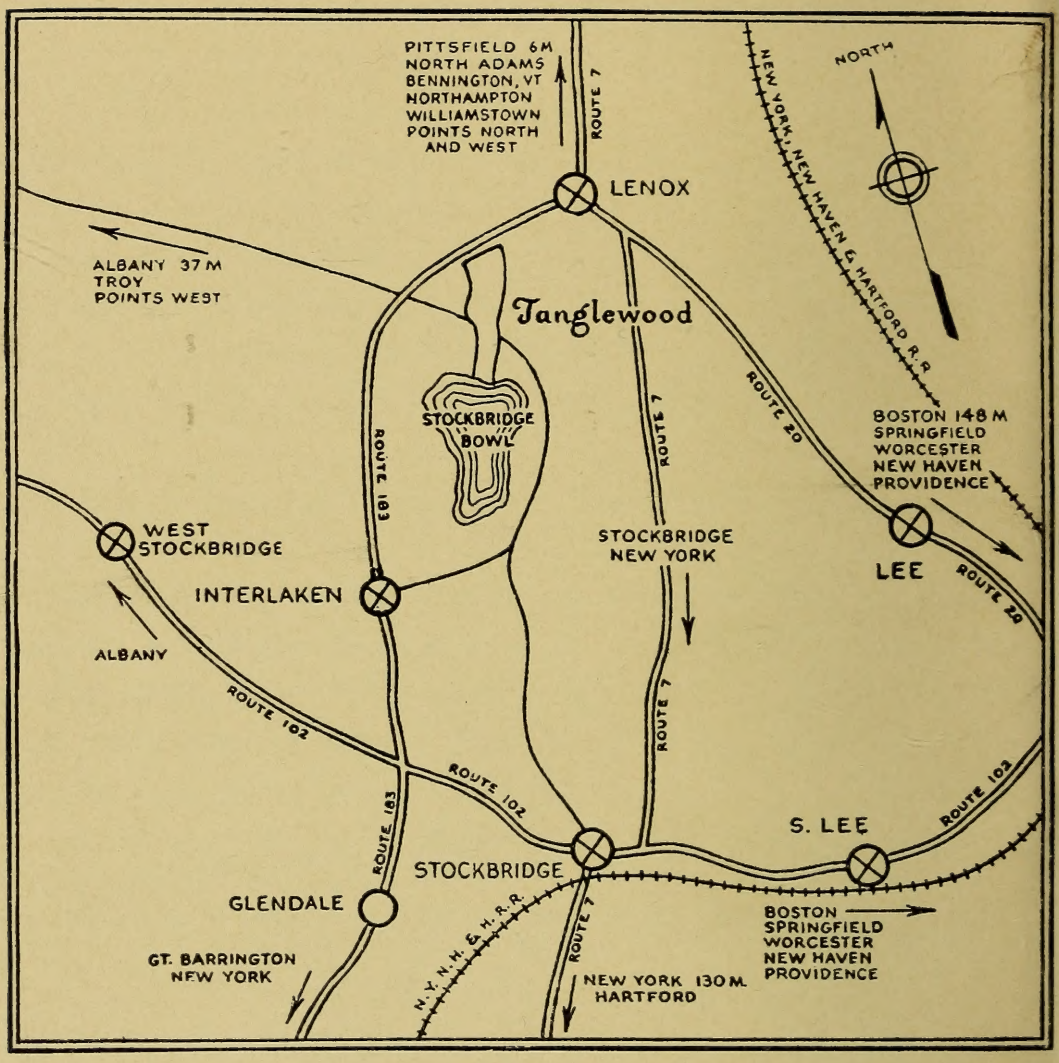
Signature:

Name:
(Kindly Print)

Summer Address:*Telephone:*

Winter Address:

Kindly mail this subscription blank to the Berkshire Symphonic Festival, Inc., Stockbridge, Massachusetts. (Telephone: Stockbridge 400)



ROADS LEADING TO "TANGLEWOOD"

